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COMICS BUYER'S GUIDE®

NOVEMBER 7, 2003 #1564

SPIDER-MAN'S COSTUME COLORS
Is his suit red and blue, red and purple, or red and black? Ask Mr. Silver Age, Page 30

Your Halloween bag of Jack Chick tracts!

War ends nine CrossGen series

After three years of battles between the Sigil Bearers and the Negation Empire, the CrossGen universe will reach a crisis with *The War,* a mini-series scheduled for 2004 release. But with a war there are consequences, and last issues of several of the company's series will be as follows: *Crux* #33, *The First* #37, *Meridian* #44, *Mystic* #43, *The Path* #23, *Ruse* #26, *Scion* #44, *Sigil* #43, and *Solus* #8.

The CrossGen universe began in 2000 with four core titles — *Meridian, Mystic, Sigil,* and *Scion* — all of which will come to a conclusion with the event. Among non-creator-owned series remaining with the company are *Sojurn* (the company's top-selling title), *El Cazador,* and *Way of the Rat.* ✦

THE A LIST
Gobler Toys: The Fun We Can't Remember
Ruse #23
Two-Step #1
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CURRENT COMICS
A Comics4Kids update!
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BACK ISSUES
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THE GUIDE
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BUCKLEY BECOMES MARVEL PUBLISHER

JEMAS REMAINS WITH COMPANY AS MARKETING OFFICER

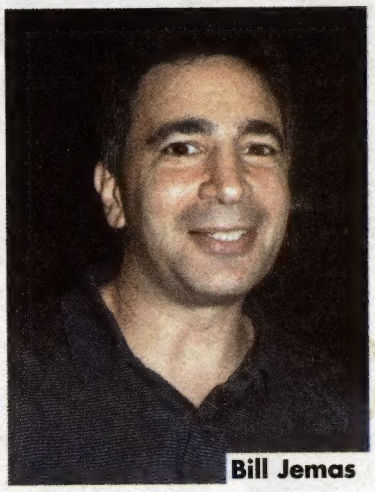
MARVEL® COMICS

Announcing the hiring of Dan Buckley as publisher, Marvel Comics has announced that Bill Jemas will no longer serve in that position or as chief operating officer.

Buckley has more than a dozen years of publishing and marketing experience, including the last six at the Omnicom Group Inc., where he most recently held the position of vice president – operations and communications for Omnicom's Radiate Group Inc., a network of more than 20 marketing agencies. Buckley had previously spent more than seven years at Marvel serving in diverse operations including international publishing and marketing.

"I cannot communicate how excited I am about this opportunity both personally and professionally," Buckley said Oct. 14. "To be provided the opportunity to participate in the stewardship and growth of characters that are a core piece of American pop culture is awe-inspiring. Plus when you factor in my personal passion for these characters with the chance to work with Bill Jemas, Joe Quesada, and the editorial and creative teams they have assembled, this is truly a once-in-a-lifetime opportunity."

Jemas will remain at Marvel holding the new title of chief marketing officer. The COO position Jemas used to hold will remain open.



Bill Jemas

There's more on **Page 12, 10, 27, and 58!**

This issue was shipped October 20

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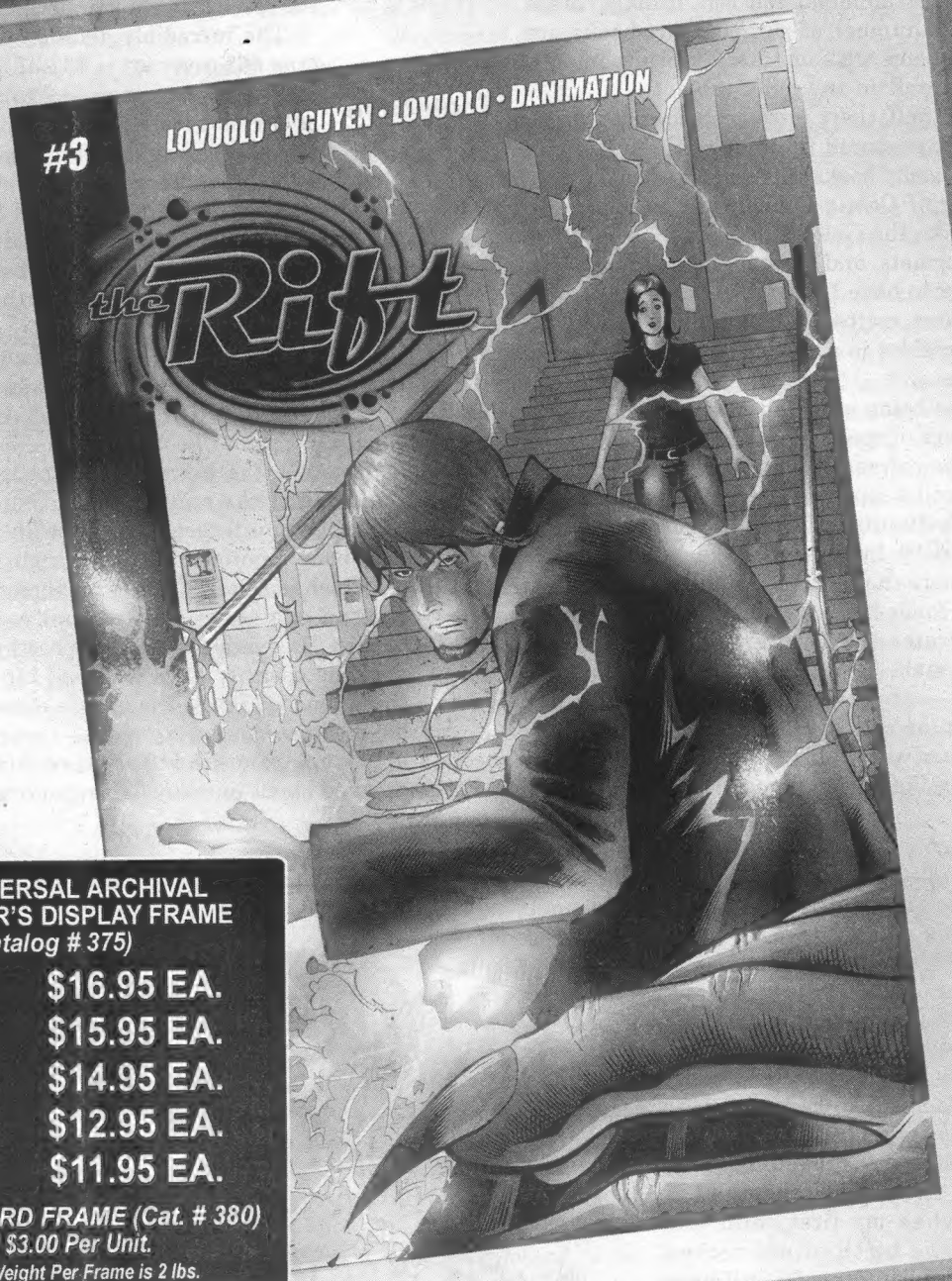

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16-20	13.25	15.75	16.75	20.50	28.00	53.75
21-25	15.75	17.50	20.50	22.25	31.50	72.00
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EDITORIAL

It's an art

Collections of comics originals focus on unique art you can read.

Maggie **Thompson**

Last week we started publication of a new monthly feature in ***CBG***'s pages: a column on collecting original comics art.

Our field, being based as it in in the aesthetically pleasing combination of words and art, provides us with an entertainment that can, frankly, "dress up a room." A number of gorgeous art books are continuing to emerge that carry vibrant images that would do well on any coffee table.

But to top it off, there have been so many pages of original art produced in order to fill more than 150,000 U.S. comic books (figure courtesy our 2004 *Standard Catalog of Comic Books*) that, even figuring that much of it from the Golden Age has longsince been used as tinder, floormats, and lumber shims, there's enough for every collector to have 10 pages to hang on the wall.

But, of course, matters are more complicated than that.

Some art resides in such non-profit locales as university collections.

Some art is being withheld so as not to flood the market for the work of specific artists.

Some art has already found its way into the files of collectors who will keep it in those files until their estates are eventually distributed by an auction house.

Original art for full comic-book pages is big; framing it can cost far more than the cost of the original art itself.

Moreover, comic-book art isn't the only original comics art that decorates a wall nicely. Comic strips and panel cartoons, too, make a striking addition to a wall. So do animation cels — and there, too, you can touch your own nostalgia spot (as with, for example, a Trix Rabbit cel).

The beginner will find him- or herself with many questions. An eBay hunt in the topic "Original Comic Art," for example, as I write this, has listings for 2,732 items. One of the top items is, indeed, original art: the Jack Kirby inked by Dick Ayers splash page for *Sgt. Fury* #2 (1963). There are 16 bids with five days to run, and the price is $3,801.99. Oh, and the reserve is not yet met.

The incredibly detailed George Pérez *New Titans* #61 cover art is $3,201.65 with 26 bids.

There's an original *Peanuts* daily with Lucy and Violet from 1953, the first panel a facsimile and the remainder the original panels, reassembled and mounted. There are no bids, but there are nine days to run with a starting price of $3,250. And that indicates some of the problems original art collectors face: If you have an original of a favorite, but it's somehow imperfect, how does that affect its worth — and whether you want it on your wall?

Moreover, you don't have to go terribly far down eBay's listings (either in number or in price) to hit a "limited edition litho" in the "Original Comic Art" subject head. And eventually, prints, books, and similar items are on the list.

For even the knowledgable collector, there are questions and tricks and problems that abound, ranging all the way from forgeries and stolen items to whether an item bought online is truly an original.

Which is, of course, why we thought it was time to provide an ongoing resource about original comics art. As George Hagenauer began by pointing out last week, you don't necessarily have to spend big bucks to own something touched by — drawn by — one of our field's incredible creators. And every piece — every piece — of original art is one of a kind. The word "unique" is incorrectly bandied about in many fields, but original art *is*. ✦

LETTERS

COMING BACK TO COMICS

Jim McCarter
122 Buckworth Dr.
Kokomo, IN 46901

Letters **To The Editor**

Your recent observation that many people are looking to come back to comics hit home with me. I bought just about every comic book printed back in the late '70s to late '80s, then had to slow down when my first child was born. After the birth of my second child, I quit buying comics. I still have about 4,000 comic books that, until recently, I hadn't even thought about.

The recent, overall quite good, comic-book movies are probably what made me open the closet where my comics were stored to look for some treasures. I also wasted no time subscribing (again) to ***CBG***, to get myself up to speed on the comics world 20 years later.

Recently, I've made a few trips to our local comic-book shop. That was a shock! There seems to be three or four series for every character or super-group, and every title seems to have started over at least once, some two or three times, since I last read them. I assume the reason for this was to create more #1s and sell more comics to collectors.

Unfortunately, I had a hard time finding many titles that caught my interest. I still like newsprint comics better than the glossy books, and spending $2.25-$4 just to see if I like a title is hard to get used to. I'm going to keep going back, however, until I find something to rekindle my old passion.

I am also fascinated by the CGC phenomenon. I recently had a handful of books graded (at $15 a pop). I had never heard of CGC until a few months ago, and I made a big mistake with a couple of books. I'd like to warn others who might make this same mistake.

CBG **OTHER OPINIONS**

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- **Tales from the Database** by Chuck Rozanski..**46**
- **But I Digress** by Peter David **58**

One of the books I submitted was an issue of the ***Wolverine*** mini-series #1, autographed by Frank Miller at a comics con in Atlanta, Ga., many years ago. It graded below its apparent condition, I assume due to the autograph. CGC printed, "Name written on 1st page with marker," on the plastic carrier.

Miller and Joe Rubenstein also autographed a copy of ***Daredevil*** #158 that I submitted. Their names were written inside the UPC rectangle on the cover. Miller also signed Page One. That book, a nice copy, got a very low 5.5 grade. Written on the carrier is, "2 names written on cover in pen. (Name also written on 1st page in pen.)"

I wish CGC had contacted me or had written a warning in its literature, explaining why one should not submit autographed books. I would have asked it to return those books ungraded, saving me $30.

I realize it doesn't want to get into the autograph verification business, but don't you think that some of their comic-book experts have seen Frank Miller's autograph before? The comments on the carrier make it sound as if some kid scribbled his name on my books.

Does anyone out there have any idea how much a book is graded down, due to these autographs? I'd like to know what they might grade without the deductions.

I look forward to my issue of ***CBG*** each week. (I still have a few issues from 15-20 years ago.) Keep up the good work! It looks as if I'm going to get hooked again.

JJM: *To solve the mystery a little, CGC generally only certifies any autographs that were signed in the presence of its employees. Such comics get a yellow "Signature Series" label. Comics that are signed but not in CGC's presence generally get a green "Qualified" label — which, we believe, is basically CGC's way of saying it can't make a call one way or the other about the signature. (We assume that's the label you got?)*

If your signature were proven to be authentic by one of the few means of doing so after the fact — say, by a photograph of the creator signing it or via the submission of an affidavit from the creator — I imagine it'd be relabeled with a higher, Signature Series grade. In the meantime, since its graders can't make a call on it, the "Qualified" label, while giving the worst-case scenario grade as if the signature is a forgery, leaves room for the benefit of the doubt. I am always amazed that there are any signature experts at all. Between signing comic books and 500 copies of the new ***Standard Catalog of Comic Books*** *hardcover this month, I would be hard pressed to confirm my own signature after a while!*

Maggie: *While you're considering what comics might catch your fancy these days, you might try seeing what your local library can supply, either through its own collection or through interlibrary loan. It can be a no-cost way to check out what has been highly enough regarded that (a) the publisher has released it in book form and (b) the library system has decided to maintain it in the collection.*

You've got a decade and a half of some excellent material to choose from. In super-hero mode (and this is pretty much at random), try Kurt Busiek's ***Astro City****. In super-hero morphing to fantasy, try Neil Gaiman's* ***Sandman****. For comic-book-format adaptation, start with Eric Shanower's* ***Age of Bronze****. For epic funny-animal adventure, pick up* ***Bone****.*

Come on, readers. These are off the top of my head. What would ***you*** *suggest for him that he should be able to try via the library system?*

A PLOT HOOK?

Christopher Allen
P.O. Box 540352
Dallas, TX 75354

I finally got to read book one of the most long-anticipated mini-series in comic book history, the monumental Marvel/DC co-crossover, *JLA/Avengers*. You'd figure there's no way something like this could possibly live up to the anticipation — but it is terrific.

There is an overarching threat of sufficient magnitude to be worthy of the greatest heroes of two comic-book universes; there are both involving major subplots and hilarious minor "bits" tied deep into the longstanding continuity of both universes; there are several tremendous "payoff" sequences just in the first issue alone that address things comic-book readers have fantasized about since their Underoo-wearing days (the big one will be the issue-climaxing collision, but without question my favorite was the brief between-two-panels "meeting" between Batman and The Punisher).

There is dialogue from master writer Kurt Busiek worthy of the kind of heroic bombast only comics can pull off with any sincerity any more — and even better character-defining asides that bring much-needed depth and humanity to the epic (Hawkeye's "recognition" of The Justice League being a singularly priceless moment).

Most noteworthy of all, for an ultimately visual medium: it *looks* like the best comic book you ever fantasized about reading ought to look. Penciller George Pérez' heroes have never looked more super-humanly iconic, his heroines never more wondrously beautiful, his cityscapes, skyscapes, and galaxyscapes never more full of both eyeball-widening spectacle and intimate detail at the same moment, his faces never more expressive, his action sequences never more dynamic.

A quarter of the way through, I couldn't be happier with something I've waited more than two decades for than I am with this.

Except —

Can someone please explain what the deal with Aquaman is? I mean, a new costume is nothing unusual in comics (though this look does nothing for me) ... but why does he have a big fishhook instead of a hand on the cover, then have both of his hands throughout the course of the issue, only to suddenly have a big fishhook again, when he reappears in the big double-page splash setting up the climax?

One of the nicest subtexts running through *JLA/Avengers* is that there is an essential difference between the DC and Marvel universes that have spawned their respective teams of world's greatest heroes; guys with meathooks-fishhooks-claws-blades-shivs-skewers seem to me to reside much more comfortably in the latter than the former. (OK, Lobo I'll grant you; but *Aquaman*?)

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OMIGOD OMIGOD OMIGOD!
TELL ME YOU'VE SEEN THIS! I MEAN, THOSE TWIN DOUBLE-PAGE SPLASHES ALONE--!
OH! AND WHEN UATU APPEARS OUTSIDE THE WATCHTOWER, AND PLAS IS ALL, "I FNK I FND HIM!"
THEN THE LEAGUE ON MONSTER ISLE AND THE "GREAT-LOOKING MONSTERS" COMMENT!
RIGHT! YEAH!! AND PIETRO SPAZZING WHEN HE FINDS OUT ABOUT THE MUSEUM!
THE FACE-OFF AT THE CLIMAX ALONE IS WORTH THE WHOLE-- OH, WAIT!!
HAVE YOU SEEN THE PROMOS FOR #4 ALREADY?! HE'S LIKE STANDING THERE ALONE HOLDING THE HAMMER AND THE SHIELD'S ALL CRACKED AND HIS EYES ARE GLOWING RED AND, AND--
AN-AND--
BLUHB-! GLRRBTZ! SHPLOTZ!!
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ALTHOUGH, ODDLY ENOUGH, THIS BIZARRE MALADY DOES COINCIDE PRECISELY WITH THE RELEASE OF JLA/AVENGERS #1.
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HAPPY HONEYMOON! SEE YOU AFTER THE SHOW!

Jim Klingler
22774 Juneberry Ct.
Elkhart, IN 46514

My wife and I just last week celebrated our 10th wedding anniversary by recreating our honeymoon trip to Minnesota through Wisconsin. The trees and landscape were bursting into colorful bloom. A road trip is the only way to see this splendor.

While reading the last few pages of ***CBG*** #1560, I was surprised and pleased to see that something called "FallCon" was taking place the weekend that we would be in Minneapolis. I quickly pulled up the Web address. The guest list was impressive, and my favorite pro, Don Rosa, was to be the featured pro.

After dropping my wife off at the hotel, I made my way to the venue, and the first person I saw was, yep, Rosa. He had a table with color prints of many styles and characters, moderately priced, and he would sign any of my choice. He was accessible, friendly, and pleasant to all who took the time to speak to him, all through the day.

I do not get to the larger shows, so guests at a convention are usually limited to either local talent or possibly one or two pros brought in for a day. The number of accessible pros was more than the dealers set up with their wares. Mike Grell, Chas Truog, Dan Jurgens, oh, my! Also, a Beatles tribute band, "Rubber Soul" performed during the day.

But the main reason for being there was comics. I am a core Marvel and Dell collector, and availability was plentiful. I found *Uncle Scrooge* #289 (which I have been after since the "Life and Times of Scrooge McDuck" storyline first ran), some nice *Roy Rogers* and *Lone Ranger* issues, a great-condition *Daredevil* #2, and much more.

I heartily recommend FallCon to anyone within traveling distance. I will try to make the trip next year, and I hope to see all of you there!

Maggie: *FallCon is a two-day event usually held in late September or early October. The website is* ***www.mncba.com/Fallcon/Index.htm****. And the group putting it on is The Minnesota Comic Book Association, which also holds a one-day event in April.*

COMICS CDS WOULD SAVE ROOM

Robert Lloyd

Way back in the late '60s and '70s I used to go to a place called Ann's Coffee Shop to get my comics. It was located next to a deli my parents would shop at each week. Every Wednesday, the new comics would arrive. I'd buy mostly Marvel and thought DC was not as sophisticated. This was a time when comics were 12-25¢. The 50¢ 100-page reprints by DC presented a lot of Golden Age material that I never seen. You could take a journey back in comics history with them to see the best stories from the '40s, '50s, and '60s.

There are several things that Marvel, DC, Dark Horse could do with the decline in the comics market. An ad that really got me interested in the medium again was the Marvel Comics Collection coming soon on CD-ROM. Years ago, *Mad* did this with its first 500 issues. I still read them, and many of them still hold up to the test of time. Why not put Marvel's and DC's comics on CD-ROM? A few hundred issues could go on one disk. It could increase interest in the current storylines. I know fans say that it's no substitute for real comics. However, if you can't *hold* hundreds of paperbacks or several comics boxes of comics in your home, it's the ideal way to enjoy them. Just think: With the *Mad* collection on CD, I didn't have to clear a space in my room to keep those 500 issues.

I was thinking of selling my *Masterworks*. I found I couldn't, because I have too much of an attachment to those books. I wasn't here during the birth of Spider-Man. However, though the great *Marvel Treasury Editions*, I have been able to experience the first adventures. To me, *that* was the Golden Age of comics! Those oversize volumes were the best thing for any comics fan to own. DC even had its first issues of *Batman* and *Superman* published in this format. Their version of the Treasury Edition also sold well.

I believe there is a place for old comics on CD because, not only are they part of history, their stories hold up after time, as well. I hope that Marvel's collection of comics on CD proves successful. I'd like to see many more.

Maggie: *The* ***Mad*** *collection from Broderbund was tremendous: incredibly detailed and beautifully searchable.*

And the additional material was appropriate: For example, there was a clickable "Panic Button." When the mouse clicked it, the screen went to a chart — which was itself funny but which at a distance looked like a legitimate statistical graph. That meant the screen display at the office could be switched from showing magazine pages to the appearance of research results.

SINGLING OUT FAVORITES

Eric Anderson
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Menard, IL 62259

I've only been reading ***CBG*** for a little more than a year (I just started reading comics two years ago at 21 years old) and I've never written to a letters column before, but, after seeing how you guys respond to mail and how much quality you guys put into every issue, I felt I'd be remiss if I didn't drop at least a few lines complimenting you guys on your product.

Especially the following contributors:

Peter David: He seriously has a great sense of humor. I'm constantly finding myself explaining to people what I'm laughing about while reading *But I Digress* ... each week.

Craig Shutt: I've only read a handful of Silver Age comics, but his articles are still my second favorite. I love the inside info he gives out about comics written before I was born (1980), and I can't wait for his book.

Tony Isabella: *Tony's Tips* are usually 99% right on the mark (nobody's perfect), and in #1538 he mentioned that he always looks for his name in *Oh, So?* and I think he deserves to see it, along with some praise. (Here's hoping for both of us!)

Andrew Smith: The Captain's articles are always informative and entertaining — I just wish I could come up with a question good enough to bother him with.

Of course, I read each issue cover to cover and I do enjoy all the features — but those are my favorites and, while I feel bad about not mentioning everybody, I don't want to take up too much space. I just want to say thanks to all of you for all your hard work in making comics a really fun community. Please, please keep it up. The industry wouldn't be the same without you.

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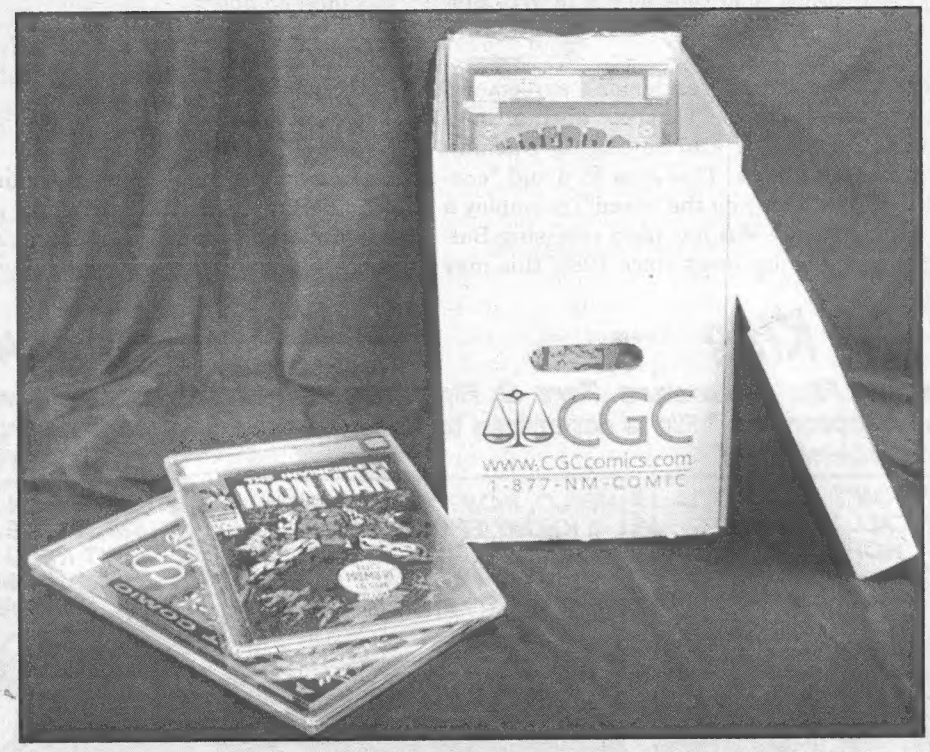

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***CBG* Reader Questions of the Week #1564, considering that the holidays are approaching:**

What five things would you suggest as a gift? What one thing would you most want to receive? Why ?

*Send your response to Oh, So?, **Comics Buyer's Guide**, 700 E. State St., Iola, WI 54990, or to **ohso@krause.com**.*

BATMAN ON DVD

Alan J. Porter
Gotham Weekly News
http://gothamweeklynews.com
P.O. Box 224
Millersville, MD 21108

I noticed in response to a letter in ***CBG*** #1559 that Brent mentioned that he thought the reason that the 1960s Adam West *Batman* TV show hadn't been released on DVD was due to lack of interest.

While this may be true to some extent, I'm not sure it's the only reason. There have been several attempts by fans over the last six or so years to get Fox to release the series on video and/or DVD. Those attempts have varied from letter writing and e-mail campaigns to online petitions.

I was involved in a couple of these online attempts and received a couple of responses from both Fox and WB. Unfortunately, I no longer have copies of those particular e-mails, so what follows is paraphrased and not directly attributable to anyone at Fox or WB. But, as far as I recall, the reasons I was given were twofold.

1. There was some sort of "gentlemen's agreement" that Fox wouldn't release the TV show during times when WB was promoting and releasing Batman movies or animated shows. This was to avoid "customer confusion" and "diluting the brand" (to employ a marketing phrase). Since WB has been releasing Batman material on a regular basis since 1989, this may explain why we still haven't seen anything.

2. The TV show was still earning substantial revenue for Fox in almost continuous syndication. (This response was around the time it was running on the FX network.) Releasing the shows to the domestic market would dilute Fox' revenue-earning potential.

It's interesting that the *Batman* 1966 movie DVD was only released after the FX run had finished. I'm guessing that was as much a "market test" as anything.

And maybe Brent is right to a degree that it didn't sell enough. It's already available in most video stores' "Under $10" racks. Heck, I was given a copy free when I bought *Daredevil*.

Having said that, I, and a lot of my fellow *Batman* fans, would love to see the series released on DVD. I get several e-mails a month through my website asking if I know when it will happen.

"If Fox put out a season-by-season series of boxed Adam West **Batman** sets, I'd be first in line."

If Fox put out a season-by-season series of boxed sets — or, heck, even one mega-set with all 120 shows, I'd be first in line.

***Maggie:** And as to the "all 120 shows," that'd be 60 "hours," which (as with **24**, which indicates it's 24 hours but is really 24 x about 45 minutes) would be less than 45 hours.*

ENJOYMENT

Chris Juricich
1808 Chestnut St.
Berkeley, CA 94702

To a small extent, since becoming a comics "e-tailer" on eBay, my comics buying for personal enjoyment has undergone something of a sea change since the day I sold my first comic book online. Time was, in the not-too-distant past, I'd be off to the comic-book store, anxiously awaiting the latest issue of whatever, even as I found myself irked by the high prices I had to pay. Consequently, discount stores were ably wooing my business for a time. With a store offering a 40% discount at one point (true — they were in a pointless discount war with the store across the street), I was buying a lot and was very happy. Comics — and cheap.

As I found myself selling more, though, I found my buying habits were changing: I was buying fewer comic books off the stands. There were two simple reasons for this: 1) The price point simply wasn't worth the entertainment value, even at discounted prices, and 2) I was buying a lot of comic books for resale, so, if I wanted any reading, all I had to do was dig a little deeply into that latest lot of six long boxes to find something entertaining. So, for more reasons than publishers too quick to trade-paperback collecting, as Peter David warns, I don't need short-sighted publishers to turn my interest away from the monthly installments. Currently, I only buy comics that I want to read right now and, oddly, I feel little compunction to buy every issue. *Amazing Spider-Man, Green Arrow, Way of the Rat, Ruse, The Ultimates* ... all good fun. *JSA* and *Hawkman*, as well as *Detective*, are fun books, but I only buy a copy every couple of months or so — probably because I've noted that I can find them in my regular buys for resell.

Still, Peter David's cautionary words ought to be taken into consideration. There seems to be a consensus among retailers that the monthly will never die — that it's necessary for the interest to push the trade-paperback option down the road. Moreover, for retailers, the monthly periodical still drives people into their stores every Wednesday. But many retailers who keep track of such things have noted with interest (and perhaps some alarm) that trade paperback sales volume in many cases has actually passed up the monthly periodical sales in their stores. As the drive to more trade paperbacks continues, the comics retailer faces greater competition from the big-box bookstores that are already getting sweetheart deals and special printings that they get even before those printings are made available to comics retailers (*Marvel Masterworks* in softcover at Barnes and Noble, for instance).

With a steady influx of comic books through my home and shed, I'm not hurting for stuff for me to read, and — to be honest — if a trade paperback comes out that interests me, I'm content to wait till it hits used bookstores as remainders or some college student guts his collection for beer money or textbooks. It's much like waiting for the video rather than the first-run film (and people are going to the movies a bit less these days, statistically), my wife's and my typical rejoinder to most previews at the movies is, "Wait for the video." Why pay $9.50 plus more per person or, failing that, going to the "bargain" matinee, which is now up to $6.50 or $7? We've got a big-screen TV and a choice of video stores around here. But, truth be told, we don't even rent that often, so if we miss it the first time because of either quality considerations or the dollar output that might be required, it doesn't matter.

Peter David's suggestion that publishers wait six months to a year before hitting the TPB route seems cogent. It's what major book publishers do, for obvious reasons — but, then, there are no hardbound books

LAST KISS **BY JOHN LUSTIG**

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Art by Mario Hernandez

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NEXT: Watta' ya mean—who cares?

out there that I can't live without or until the soft-bound mass-market version comes out six months later. Or, failing that, wait another three months to get it used. Hmm. Guess I'm not helping the industry out much, am I?

$64 MILLION

Jeff Kapalka
129 Lowell Ave.
Utica, NY 13502

Hmm ... Question of the Week from ***CBG*** #1562. What to do with $64 million ...

Well, since J.B. Tipton isn't the donor, half of that is going to pay the tax. Still, $32 million isn't anything to sneeze at.

Let's see, $10 million off the top, and I can resolve all of my present debts, provide a *really* good Christmas for family and friends, and set up a nice trust fund so I wouldn't have to work a job I didn't like for the rest of my life. (And it should keep me in funnybooks for the duration, too.)

At least $2 million would be donated to the CBLDF, ACTOR, my local NPR and PBS stations, and any other worthy organizations I can think of.

Now for some fun.

I recall an interview in which one of the guiding lights of *Mystery Science Theater 3000* said that they only needed $2 million to fund another season at Sci-Fi. I'll double that, so that movies like *Carnival of Souls*, *The Devil with Hitler*, and *Joe Macbeth* can be immortalized under the *MST3K* banner (and make sure that they'll be available for DVDs). Once the shows are produced, I'm sure that they can be placed somewhere on the dial.

Next up, let's toss out $10 million to make TV pilots out of my favorite comics. Nothing fancy. *Knights of the Dinner Table* could make a nice sitcom. *Liberty Meadows* would be a wonderful live-action-animation mix, and *Boneyard* might be the next *Buffy*!

$5 million sounds like a good start-up capital figure for a new publishing venture. I'd like to see an anthology title that would break down barriers. Marvel coming up with a new graphic novel? I'd put in a bid to serialize it (or at least showcase a stand-alone excerpt). Constantine makes his debut on the silver screen? Let's do a bit of *Hellblazer*. I'd get *big names* (Chabon, Ellison, King) to celebrate the best of the past and print examples of their picks. And, of course, I'd try to land new projects from established and upcoming talents. Everyone keeps their copyrights. All I'd want is first publication rights for the graphic albums. Magazines used to do this sort of stuff all the time with novels and short stories.

And that last million would fund production of a pet project of mine: a series of audio comedy-adventures taken from the files of *Cranberry: Certified Public Avenger*! (My own character, by the way. I've got about four scripts ready to go, if anybody's interested ...) Anything left over would go to completing my DC *Archives* and Marvel *Masterworks* collections. Oh, and those *Doctor Who* audio dramas from Big Finish, and ... and ...

The neat things about these daydreams are that A) some of them could actually make me money in the long run, or 2)* they could fail so spectacularly that I could get some of that tax money back!

**I have trouble with lists.*

ALL THE COMICS

Michelle Nolan

In an otherwise well-expressed and informative letter about why the hobby isn't failing, Dale Moore made one statement that drove me bonkers! "... Joe Customer never *could* buy *all* the comics he wanted every week, even when they were 10¢ a copy," Moore wrote in ***CBG*** #1562.

That is an incorrect perception. This is exactly the sort of economic statement *vis à vis* the more livable economic conditions in the 1950s, '60s and '70s — compared to the far more difficult economic circumstances that many people face today — that leads to misleading information.

"New comic books are much more difficult to afford today for most teens and young adults."

New comic books are much more difficult to afford today for most teens and young adults — not to mention many older collectors without high-paying jobs — than they were in 1956, when I began buying them as an 8-year-old.

Or in 1966, when they were generally 12¢ a copy instead of 10¢ and when I began working as a weekly newspaper reporter-writer for the then-minimum wage of $1 per hour.

Or in 1974, when comic books were generally 25¢ and I was making $5 per hour (before taxes) as a daily newspaper journalist four years out of college. That was a typical salary structure (about $10,000 per year) for a 20-something reporter 30 years ago. (Large union papers paid more; very small papers often paid less.)

In 1956, when 2,054 newsstand comic books were published, it would have cost a little more than $200 to buy them all. Several dozen 25¢ giants, mostly from Dell, would have made the cost a little less than $225. (Of course, *finding* all these 2,054 comics would have been more difficult in those days without comics specialty shops, but that's another issue entirely.)

An average of 40 new comic books per week appeared, meaning it would have taken an average of $4 to $5 per week to buy them all, depending on how many 25¢ers you bought.

Most fulltime jobs in those days paid somewhere between $50 and $100 per week, so $4 to $5 would have been a meaningful but far from impossible expenditure.

I don't have a government inflation table in front of me, but the standard index would show something less than 8 to 1 from 1956 to now. What would $32 to $40 get you now?

In 1966, when 1,529 newsstand comics were published, it would have cost a little more than $180 to buy them all. Let's call it $200 because of the 25¢ers. That would be about $4 per week to buy them all, when I was making $40 per week at minimum wage. Even so, I had absolutely no trouble affording every new comic book I wanted, and I bought maybe two-thirds of all comics released.

At $200 for the entire year, I could have bought them all despite minimum wage. (I had no trouble making apartment rent at minimum wage, and that is not even close to being possible today, at least in many areas of the West and East Coast.)

In 1974, when 1,614 newsstand comics were published, it would have cost a little more than $400 to buy them all that year. That's an average of about $8 per week, when I was making $200 per week. I did not buy them all, but I easily could have.

Now, look at today. Like many other people who make $20,000 to $40,000 per year, such as teachers, the typical daily newspaper journalist has a much tougher time economically today than 30 years ago, and not just buying comic books! (Granted, journalism is at the bottom of the pay scale for professions that require a college degree, so that has just been my tough luck, because being a writer is all I ever wanted to be.)

I would have to make about $25 per hour today to match my $5 per hour 30 years ago, yet the best I can do today is anywhere from $6 to $12 per hour, depending on the assignment. (And the relative cost of housing in many parts of the country is much more extreme than comic books, if you compare 30 years ago to today.)

Therefore, what little disposable income I have goes to buying old comics and pulps, because those are what I love. In 1966, I could buy eight new comics for one hour's work at minimum wage as an 18-year-old college graduate. In 2003, I can buy two to five new comics — at best! — for one hour's work, even though I have far, far more skills and experience.

There are many similar unfavorable economic comparisons to such as housing, transportation, books, sports, concert tickets, *etc.*, if you compare 30 years ago to today.

But, if you love comic books, you're *really* out of luck, if you're not a highly paid computer person or in some other fortunate economic circumstance. That's because most writers today make less, inflation considered, than the poorest paid pulp magazine writers did during the Great Depression.

Maggie: *Depends on the comics, depends on the age of the buyer at the time, depends on the range of interests, depends on how many back issues you're trying to buy at the same times,* ***etc.*** *I have* ***never in my life*** *been able to afford to buy all the comics I wanted. The magic line just keeps moving away.*

I recall telling a dealer friend in 1963 or 1964 that he should stock up on back issues of ***Fantastic Four****. "No," he told Don and me, "this modern junk will never be worth anything." But why didn't* ***we*** *— with our confidence and knowledge — buy multiples of* ***Fantastic Four****? **Because we couldn't afford to.***

Which is what I think Moore was saying ... ✦

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Marvel's latest shake-up

What can you say about Bill Jemas that hasn't already been said?

hey kids! COMICS!

By **Heidi MacDonald**

Over the last few weeks, many rumors about reorganization at Marvel have been making the rounds, and, as I write this, Marvel just made it official with a press release. Bill Jemas, the guy in charge of publishing since 2000, isn't in charge any more, and a new publisher has been hired. According to the official word, Jemas has been moved to chief marketing officer in what's described as a "non-executive" position. Dan Buckley, who was at Marvel during the "Chromium Era," has been hired as publisher, and Executive Vice President of Operations and CIO Gui Karyo will now oversee the bean counting, operational functions of publishing.

Bill Jemas. Well, what can you say? He was definitely the most controversial executive at Marvel since Editor in Chief Jim Shooter. Whether he was calling Sequential Tart "Sequential Sluts" or having Iron Man use the N-word in *Marville* or questioning the IQ of retailers or setting himself up in a writing contest with Peter David, the guy knew how to push people's buttons. Retailers, in particular, had a rocky relationship with Jemas, and he was only too happy to give as good as he got.

I'm a big wrestling fan, and — in wrestling terms — what Jemas was really doing was cutting promos on people. That's the feeling many people got from a lot of what he did — it was WWF (now WWE) marketing: saying outrageous things in a heightened arena for maximum effect.

Maybe you would expect no less from a business like super-heroes. But that's the funny thing. If Jemas' outward style was as extreme as the world of heroes and villains, most of his business decisions were just the opposite. If anything, Jemas was one of the very, very few comics executives who wasn't a fanboy and saw beyond the world of nostalgia. I'm sure this played a big role in his squabbles with retailers.

Take the Ultimate line, which will undoubtedly go down as his greatest achievement. What a simple idea. Realizing that comics continuity has hopelessly weighed down characters with origins that have no relevance for new readers (The Fantastic Four's space race, Captain America's revival from World War II), he created a new line with revised origins and new characters. With top-name talent (Mark Millar and Brian Michael Bendis) on the line, the various series quickly became Marvel's top sellers and have stayed there since. DC sort of tried the same idea a few times — the fifth-week stunt Tangents, where different characters had the same names as regular DC characters, or even "Just Imagine Stan Lee Creating the DC Universe" — but as one-shots and with little of the hoopla.

The important thing about Ultimate was that it didn't *replace* the regular line for those who liked Marvel Classic. It was just an alternative, a jumping-on point. And it worked.

Jemas also paid attention to bookstores. Granted, this is kind of a no-brainer, since bookstore sales have been the fastest-growing segment for comics in recent years. But it was a smart thing to do. There were some stumbling and production problems along the way, for sure, but it had to be done. Another smart thing Jemas did was work hard to get Marvel comics into Wal-Marts and other places where ordinary folks shop. Again, this didn't go without a hitch. Every time a comics company gets into Wal-Mart, it is shocked to find that what we comics freaks find perfectly acceptable in terms of violence and sex is *verboten* in Wal-Mart. (This is the joint that has even sold expurgated versions of novels, for crying out loud.) But it was one of the steadiest programs to get comic books into places where new readers could see them, and, as you know if you've read more then five words of this column, new readers is where it's at, baby.

But, as time wore on, a lot of Jemas' ideas for making comics more accessible seemed to be more and more off the track. It was *his* decree that all comics lettering be upper-and-lower case, saying it was more readable. Well, maybe. I don't know. Did anyone ever actually test this? I think it ended up looking ugly and too small, but that's just an opinion.

Beyond that, some of his story ideas just seemed weird. The Tsunami line was a great idea to cash in on the popularity of manga, but most of the books seem to have been taken from some other publishing plan — they certainly weren't manga, and only a few of them (*Runaways* and *Sentinel*) seemed to have the wide-open, TV-episode-style storytelling that manga readers actually like. As Jemas got more and more involved in editorial, more and more creators resented it. The final straw was the *Fantastic Four* imbroglio. For those who don't remember this fantrum, Mark Waid was fired from writing *The FF* for refusing to turn it into a suburban sitcom, setting off what can only be described as a hullabaloo. That wasn't what Mark wanted to write, and it isn't what the old-school fans wanted to read.

The whole hoo-hah was so avoidable. Why not just create a new *FF* book with the new concept? (This is what Marvel is now doing, by the way.) Comics have become hideously inaccessible to anyone who isn't a scholar of history and lore, and, for better or worse, Jemas tried to buck that. I certainly didn't always agree with the way he went about it, but, unlike so many people in comics, he was aware of the problem and did something about it.

Of course, I have to wonder why they couldn't create a *new* comic book about wacky suburban super-heroes that might appeal to new readers. But that seems to be impossible these days. Creating new characters is out; revamping old ones is in.

In the end, for whatever reason, Jemas ended up alienating a lot of people with his outrageous demeanor. So now he's a "non-executive." New Publisher Dan Buckley is a smart guy, so I'm sure he's aware of the problems in getting new readers I'm always going on about. For the next few months, the comics water cooler will be filled with analyses and speculation over how Buckley is addressing these problems.

By the way, for the record, Dan Buckley is a tweener. ✦

Hey Kids! Comics! *is © 2003 Heidi MacDonald.*
Heidi can be e-mailed at ***comixace@aol.com****.*

Comic of the week: *Same Difference and Other Stories* by Derek Kirk Kim ($12, Small Stories) This Xeric-winner blew me away. Two 20-something friends. A stack of mail mistakenly delivered to an old address. Uncomfortable memories from high school. Simon and Nancy are two young Asian-Americans from the Bay Area who just don't know what the hell they want to do with their lives. Nancy keeps getting letters at her apartment from a guy named Ben Leland, addressed to the former occupant, Ben's old girlfriend, who ditched him. Nancy is obsessed with Ben's obsession, and she and Simon go on a road trip to Pacifica, just over the bay but another world for them, to try to spy on Ben. Meanwhile, Simon is having his own issues, when he keeps meeting a blind girl he went to high school with.

Kim takes these elements and weaves a real story out of them, one that is fresh and unpredictable. Although you know that Ben Leland is going to turn out to be different from what they expected, I was genuinely surprised by the twist.

Instead of crafting another maundering autobiographical tale, Kim shapes his material to make points about loneliness, aimlessness, and self-doubt.

And it doesn't hurt that the art is gorgeous: a clean, cartoony style that captures all the emotions while allowing for stunning visual storytelling, as in a scene in which Simon and Nancy sit on a beach eating ice cream and watching the waves roll in.

The territory of the tale is definitely similar to *Ghost World*'s, but Kim's styling is all his own. The other stories in the book are shorter and don't pack as much punch.

It's rare for an indie cartoonist to be able to tell a better story in 86 pages than in eight, but he does. Derek Kirk Kim is definitely on my short list of new cartoonists to watch.

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*"At **CBG**, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."*

Nothing up this reviewer's sleeve!

Check out *Rocky & Bullwinkle &Friends Season 1* DVD!
Screening Room, Page 24

IN BRIEF

Marvel signs Alan Davis

Marvel Comics has signed Alan Davis to an exclusive agreement through 2006.

Davis has worked on *The Clandestine*, *Killraven*, *Captain Britain*, *Fantastic Four*, *Avengers*, and *Excalibur* for Marvel and Marvel UK.

"I have been lucky enough to work on many of Marvel's greatest characters over the years and I am really looking forward to returning," Davis said. "Not in any nostalgic sense, this is about exploring new possibilities.

"I have always produced comics that are aimed at an audience of any age that is willing to suspend their disbelief and enjoy the fantasy: fun, exciting, action-packed comics with the kind of stories and characters I discovered as a young kid. The same books that held my interest through my teens inspired my first attempts at drawing and writing and the reason I'm still hooked after 20 years at the drawing board."

Marvel Editor in Chief Joe Quesada said, "There are certain creators whose very presence add a touch of class and professionalism to everything they do and the companies they work for. Alan Davis leads the pack in this category."

BULLETINS AT ONCE!

*Get breaking news on CURRENT COMICS right away. Visit http://**bulkmail.krause.com** to subscribe to our e-mail bulletin. Upon arrival at the site, choose "comics" as an interest, enter your e-mail address, and select that you wish to receive newsletters. You'll receive a weekly preview of upcoming sections – as well as instant news on breaking stories in today's comics hobby!*

Marvel realigns management

Two hirings, shifts in duties mark company preparation for next steps

Marvel Enterprises Inc. has announced shifts in its management "to re-align key managers with growth initiatives." Those realigned include Bill Jemas, who has been named chief marketing officer, a new, non-executive position. Dan Buckley, Marvel's publisher (a new position at Marvel Enterprises), will report directly to Marvel Executive Vice President of Operations and Chief Information Officer Gui Karyo, who will take over operational and fiscal management of the publishing business. Joel M. Safir has been named vice president – finance.

Marvel CEO Allen Lipson said in making the announcement, "As we continue to expand our business, leveraging new opportunities in all divisions, we acknowledge that our existing management team needs to be broadened. The first step was adding Tim Rothwell as the President of Marvel's Worldwide Consumer Products Group [as reported in ***CBG*** #1556]. These refinements of our management team and structure are intended to provide greater management resources to support our long-term growth goals, which include entering new markets. Both Dan and Joel have the requisite industry experience to seamlessly integrate their expertise with the rest of our senior management team, and we expect them to begin providing valuable contributions to Marvel immediately."

The company stated, "As publisher, Buckley's primary responsibility will be to oversee all aspects of Marvel's core comic book and graphic novel publishing operations, including editorial, sales, and marketing."

Safir will report directly to Marvel Chief Financial Officer Ken West; his focus will be to implement continued improvements to the company's internal control structure. Prior to joining Marvel, he served for two years as vice president – finance at software development firm ACTV.

Jemas, who has served as president of publishing and consumer products since February 2000 and chief operating officer since January 2002, will make the transition to chief marketing officer. "The shift ... is designed to leverage his strong management skills, analytical abilities, and creative expertise in a new role that will be focused on expanding synergies between Marvel's three operating divisions."

Lipson said, "Since February 2000, when he returned to Marvel, Bill has played an important role in the turnaround of Marvel's publishing business while also shepherding our licensing division to new heights."

"There's a dynasty being built here — and it's just great that Dan is back to be a part of it."

— Joe Quesada

Praise for Buckley: Marvel CIO and Executive Vice President of Operations Gui Karyo said about Buckley, "Having already successfully rebuilt our core publishing business, we knew the key to taking the next step — aggressively expanding the overall comic book and graphic novel marketplace and continuing to improve upon Marvel's position as market leader — was having a publisher in place to direct and coordinate these initiatives. We never expected to find a candidate so strong or as qualified as Dan Buckley.

"Marvel publishing is a key element of our strategy for character and brand management which has had unprecedented recent — and growing — success in licensing and has made us one of the hottest names in Hollywood and in the consumer products industry. Dan brings with him both invaluable previous experience here at Marvel and a strong background, both as an operations expert and a strong marketer."

Marvel Editor in Chief Joe Quesada said, "Dan's return to Marvel is a welcomed one. Outside of being one of my closest friends for years, he's one of the smartest and most likable people I've ever met in this industry. He also possesses a love for comics that is often hard to find. While I was a freelancer, Dan was always there to lend helpful advice and, when Marvel Knights was in its infancy, he was instrumental in our success. I'm looking forward to working with Dan to take Marvel to the next level. There's a dynasty being built here — and it's just great that Dan is back to be a part of it and to help take us even further."

During his tenure with The Radiate Group, Buckley helped make the company into the world's leading experiential marketing network, working with universal brands such as Sony, Xbox, and Nokia. Operating in the areas including entertainment and retail, he helped the company grow from a three-agency U.S. network into a global entity with over 25 member agencies representing well over 350 brands. As part of his responsibilities, Buckley managed the internal and external marketing of the company, handled alliance initiatives, and created a knowledge management system for the entire network of agencies.

Buckley is a 1989 graduate of St. Lawrence University with a Bachelor of Arts degree in Economics. He was awarded an MBA in Marketing and International Relations from Rensselaer Polytechnic Institute in 1991, which included study in Japan as part of the International University of Japan's MBA Exchange Program. ✦

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In on the joke

Spying out a new genre for CrossGen

By **Nathan Melby**

Sir Charles Basildon of Her Majesty's Secret Service is the world's top espionage agent, but no one knows what he really looks like.

That's the premise of a new series from CrossGen by writer Tony Bedard and penciller Mike Perkins. The new ongoing series *Kiss Kiss Bang Bang*, is due in stores Jan. 14.

The series is set on Earth, rather than one of CrossGen's other-planetary adventures, and the lead character, at the start of the series, rather than having a solo identity, is *many* characters. "Basildon" is merely an identity passed on from one agent to the next, building up a feared and respected reputation. Now it is time for a new Basildon, but not only is the next top spy in training an American, but that spy is also a woman: Stephanie Shelley.

Perkins told ***CBG***, "The idea originated, when I asked myself: If I were to be pencilling a book, what would I want in that book? After looking at that list — and being a fan of the spy genre overall — things fell into place. I wrote up the original concept proposal, drew the character designs, and started getting my team together. The title, I have to admit, was something Tony came up with. It's already associated with the spy genre and sums up the whole feeling of the book perfectly."

Bedard told ***CBG***, "Whenever I watch one of those classic Sean Connery Bond films, the first thing that strikes me is how gleefully sexist they are. I can't watch a Bond film with my wife in the room, because they drive her nuts with how oversexed they are. I can't fault her logic, but I just think that, if you hate Bond films, you're just not in on the joke. The Derek Flint and Matt Helm movies went more broadly into farce, but the Bond films always had an unmistakable sense of humor about themselves, too. Maybe it's that dissonance between her view of this genre and mine that I'm trying to channel into the partnership-enmity between Charles Basildon and Stephanie Shelley. They're like Mr. Steed and Mrs. Peel with a Freudian twist."

Bedard credits his being able to write a spy comic book with his love for old spy films and even credits new media.

"I have always loved this stuff since I saw my first Bond film, *Diamonds Are Forever*, back when I was about 6 years old," Bedard told ***CBG***. "Nowadays, shows like *Alias* and *24* have raised the bar for the espionage genre. I'm taking cues from them, too, but I have a special love for that Bond-era saving-the-world-in-style approach."

Perkins said that there is responsibility in pencilling a book like *Kiss Kiss Bang Bang*. "One of the reasons I approached this whole project with such enthusiasm was that it would stretch my abilities as a creator. Working with Butch Guice on *Ruse* has been one of the most rewarding experiences of my career — both personally and creatively — but I was pencilling for seven years before teaming with Butch, and I was itching to get back to it. This is the project that brought me back." He added that fans of espionage comics should expect the unexpected.

"I liked Mike Perkins' work even before coming here," Bedard said. "It's been a pleasure so far brainstorming this series with him and inker Drew Hennessey. The studio system here at CrossGen has provided me with a rare environment in which to really collaborate. And, considering this whole series was Mike's idea in the first place, I'm having a great time helping to breathe life into his vision.

"We'll hit a lot of familiar notes, especially for fans of Bond, *The Avengers*, and the spy genre. But I'm never happy with a story until it actually surprises me, so I'm hopeful that readers will delight in plenty of twists and turns, outrageous situations, and sexy characters." ✦

IN BRIEF

Porter to take over *Flash*

JLA artist Howard Porter has signed a two-year exclusive agreement with DC Comics, effective in January. He is slated to take over as the new penciller on *Flash* with #207, due in stores in February.

DC Vice President of Editorial Dan DiDio said, "Howard's coming back to DC means a lot to me, personally, He's done his best work with us and he belongs on the team we're bringing into the future of the DC universe."

Porter said, "After sitting and talking at great length with Dan DiDio, I quickly began to share his enthusiasm and passion for DC's plans over the next couple of years.

"It was clear to me that DC has the ticket for an exciting ride. I sure didn't want to miss it, so taking the exclusive package was an assurance I would be in the front row.

"What is the best part of the deal? Mike Carlin said he would be sitting next to me during the show and sharing his popcorn and soda (with two straws, of course)!"

Writer Geoff Johns has taken the *Flash* title in radical directions in the past year, after the hero's battle with Professor Zoom.

NEW COMICS shipping Nov. 2-8

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

AC Comics

Men of Mystery #43, $6.95

Archie Comic Publications

Archie #542, $2.19

Jughead With Archie Digest #188, $2.39

Pals-N-Gals Double Digest #80, $3.59

Classics Illustrated Jr. Publications

Classics Illus Jr. #501: Snow White & Seven Dwarfs, $3.99

CrossGen

Chimera Vol. 1 TP, $15.95

El Cazador #3, $2.95

First #37, $2.95

He Man & Masters of the Universe Power of Fear #1, $2.95

Mystic #42, $2.95

Sojourn Traveler Vol. 2 TP Dragons Tale, $9.95

Tales of the Realm #2, $2.95

Way of the Rat #19, $2.95

Dark Horse

Oh My Goddess! #103, $2.99

DC Comics

Action Comics #809, $2.25

Authority Vol. 2 #7, $2.95

Bad Girls #4, $2.50

Batman: City of Light #2, $2.95

Batman: The Arrow, the Ring, and the Bat TP, $19.95

Detective Comics #788, $2.75

Extinction Event #5, $2.50

Formerly Known As the Justice League #5, $2.50

Harley Quinn #38, $2.50

Hawkman #21, $2.50

JSA: All Stars #7, $3.50

Justice League Adventures #25, $2.25

Justice Society Returns! TP, $19.95

Looney Tunes #108, $2.25

Mad About Comic Strips TP, $12.95

Mad Magazine #436, $3.50

Point Blank TP, $14.95

Robotech: From the Stars TP, $9.95

Robotech: Love and War #6, $2.95

Sandman Presents: the Furies SC, $17.95

Scooby-Doo Vol. 1: You Meddling Kids TP, $6.95

Scooby-Doo Vol. 2: Ruh Roh TP, $6.95

Superman: Birthright #5, $2.95

Tom Strong #23, $2.95

Y: the Last Man #16, $2.95

Gutsoon! Entertainment

Raijin Comics #39, $5.95

Image Comics

Blokhedz #1, $2.95

Cloudfall #1, $4.95

Heaven's Devils #2, $2.95

Hedge Knight #4, (two covers $2.95)

Jack Staff #5, $2.95

Legacy #4, (two covers $2.95)

Street Fighter #3, (two covers $2.95)

Walking Dead #2, $2.95

Marvel

Alias #28, $2.99

Crew #7, $2.99

Dr. Octopus: Negative Exposure #2, $2.99

Elektra #29, $2.99

Exiles #37, $2.99

Marvel Encyclopedia Vol. 4: Spider-Man HC, $29.99

New Mutants #7, $2.50

Sentinel #9, $2.99

Sentinel Vol. 1 Salvage TP, $14.99

Spider-Girl #66, $2.99

Supreme Power #4, $2.99

Thanos #2, $2.99

Ultimate Spider-Man #49, $2.25

Wolverine #7, $2.25

Wolverine the End #1, $2.99

Human Torch #7, $2.50

Oni Press

Queen & Country #20, $2.99

Penny Farthing Press

Victorian #21, $2.95

Rebellion

2000 AD #1359, $3.75

Judge Dredd Megazine #210, $10.99

SAF Comics

Arethel Vol. 1: HC Vanishing Stars, $9.95

Falka Vol. 1 HC: Devils Breath, $12.95

Towers of Bois Maury Vol. III: Germain HC, $14.95

Wars HC, $17.95

TokyoPop

Baby Birth Vol. 2 GN, $9.99

Chronicles of the Cursed Sword Vol. 3 GN, $9.99

Confidential Confessions Vol. 3 GN, $9.99

Demon Diary Vol. 4 GN, $9.99

Dot Hack Sign Vol. 2 GN, $9.99

Escaflowne Vol. 3 GN, $9.99

Fake Vol. 4 GN, $9.99

FLCL Vol. 2 GN, $9.99

Lizzie Mcguire Cine-manga Vol. 3 GN, $7.99

Lupin III Vol. 9 GN, $9.99

Power Rangers: Ninja Storm Cinemanga Vol. 2 GN, $9.99

Priest Vol. 9 GN, $9.99

Rebirth Vol. 5 GN, $9.99

Saber Marionette J Vol. 3 GN, $9.99

Scryed Vol. 5 GN, $9.99

Wild Act Vol. 3 GN, $9.99

Zodiac P.I. Vol. 3 GN, $9.99

Viz

Dragonball Vol. 13 TP Shonen J Ed, $7.95

One Piece Vol. 2: TP Buggy The Clown, $7.95

Shonen Jump Vol. 1 #12 Dec 2003, $4.95

NOW APPEARING!

October 29

Joe Kubert (*Yossel*) at Jim Hanley's Universe, 4 W. 33rd St., New York, **New York** 10001, from 5 to 7 p.m.

November 2

Jamar Nicholas (*Detective Boogaloo: Hip-Hop Cop*) at Aetna Fire Hall, Main St., Newark, **Delaware** 19711, from 10 a.m. to 3 p.m.

Gallery Showings Oct. 18-Dec. 31

The Art of Insight Studios at True Believers Comics & Gallery, 435 S. Guadalupe, Santa Fe, **New Mexico** 87501. Exhibit hours: 11 a.m. to 7 p.m. Wednesday through Sunday.

Lecture series Nov. 4-Dec. 2

Arlen Schumer (author of *The Silver Age of Comic Book Art*) lecturing on super-heroes of the 1960s at The Graduate Center, CUNY, 365 Fifth Ave., New York, **New York** 10016, from 6:30 to 8:30 p.m. each Tuesday evening. Course cost: $120. Call (212) 817-8215 to register.

Comics4Kids promotes reading to children

By **Nathan Melby**

The non-profit group Comics4Kids is dedicated to collecting comic books and giving them to children to promote reading, and President Dale Moore said its members have been especially busy recently.

"We received 15,000 comics from Steve Lauterbach at Investment Collectibles," Moore told ***CBG***. "We sent 2,500 to the Cancer Recovery Foundation, still needing 15,600 more comics to reach our commitment to them in supplying 150 hospitals with comics for kids."

Additionally, Moore said that the organization recently received permission from Joseph Michael Linsner to use the "Hey Kids, Comics!" edition of *Dawn* #½ for its graphic.

"Moreover," Moore said, "we have received a commitment from Jim Halperin of Heritage Comics Auctions to run a full-page full-color ad in the next Signature Auction from HCA, and Josh Sullivan (Ignatz Award-winner for best mini-comic) ran an ad for us, too."

Moore and penciller Jason McKibbin will sign their *Freedom Fighter Adventure Series* #1-3 comic book in the Independent Press Gallery at Megacon in Orlando March 19-21 and will make available *Comics4Kids.org* literature at the convention.

Dale Moore with Aria Giovanni, a Comics4Kids supporter.

*Joseph Michael Linsner let Comics4Kids use this **Dawn** cover for its graphic.*

Comics4Kids has a new satellite office at 8120 199th Ave. Ct. E., Bonney Lake, WA 98390.

"Jason Bessonette has stepped up as the vice president," Moore said. Instructions on how to donate to the group appear on its website at *www.comics4kids.org*. ✦

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through October 17:

AC Comics: *Yankee Girl* #1, $5.95 (Aug)

Airship Entertainment: *Girl Genius* #10, $3.95 (Sep)

Antarctic Press: *Junction 17* #2 (of 4), $2.99 (Aug)
Mangazine #47, $9.99 (Aug)
Pose File Monthly #3, $4.95 (Oct)
Warrior Nun Areala #21, $3.50 (Oct)

Antimatter/Hoffman International: *Wild World of Gus Finkelstein* #1, $2.95 (Aug)

Archangel Studios: *Red Star Vol. 2* #3, $2.99 (Jul)

Archie Comic Publications: *Archie and Friends* #76, $2.19 (Oct. 12-18)
Betty #131, $2.19 (Oct. 12-18)
Betty & Veronica Double-Digest #119, $3.59 (Oct. 12-18)

Avatar Press: *Alan Moore's Yuggoth Cultures* #1 (of 3), (two covers $3.95) (Sep)
Jungle Fantasy #4, (four covers $3.50, Sp Ed $6.00) (Sep)

Basement Comics/Amryl Entertainment: *Latex Alice Bikini Bash Art Gallery* #1, $3.25 (Jul)
Latex Alice: Blonde Ambition #1, $2.95 (Aug)
Latex Alice: Blonde Ambition Sp Ed #1 , $8.95 (Sep)

Black Library: *Liber Chaotica: Nurgle SC*, $29.99 (Sep)
Lone Wolves HC, $19.99 (Sep)
Tales of the Ten-Tailed Cat Vol. 2 GN, $6.99 (Sep)
Warhammer Monthly #73, $3.50 (Oct)

Bongo Comics: *Simpsons Comics* #87, $2.99 (Oct)

CrossGen: *Dragon's Lair Singe's Revenge* #2 (of 6), $2.95 (Sep)
First #35, $2.95 (Sep)
Meridian #39, $2.95 (Sep 7-13)
Negation #22, $2.95 (Sep)
Sigil #40, $2.95 (Sep)
Sojourn #28, $2.95 (Oct. 12-18)
Solus #7, $2.95 (Oct)
Space Ace: Defender of the Universe #1 (of 6), $2.95 (Aug. 17-23)
Tales of the Realm #1 (of 6), $2.95

Dark Horse: *Blade of the Immortal: Path of Shadows One-Shot* #83, $2.99 (Oct. 5-11)
Cannon God Exaxxion #18, $2.99 (Oct. 12-18)
Ghost In The Shell 2: Man-Machine Interface #8 (of 11), $3.50 (Sep 7-13)
Hell #3, $2.99 (Sep 14-20)
Hellboy: Weird Tales #5, $2.99 (Oct. 12-18)
Lone Wolf 2100 #10, $2.99 (Jun 8-14)

DC Comics: *Animal Man: Vol. 3 Deus Ex Machina TP*, $19.95 (Sept. 28-Oct. 4)
Aquaman #11, $2.50 (Oct. 12-18)
Atom Archives Vol. 2 HC, $49.95 (Oct. 19-25)
Batman Adventures #7, $2.25 (Oct. 12-18)
Batman: Gotham Knights #46, $2.75 (Oct. 12-18)
Batman: Terror TP, $12.95 (Oct. 12-18)
Gotham Central #12, $2.50 (Oct. 12-18)
Green Arrow #31, $2.50 (Oct. 5-11)
Hellblazer: Rake At The Gates of Hell TP, $19.95 (Oct. 5-11)
Human Target #3, $2.95 (Oct. 12-18)
JSA #53, $2.50 (Oct. 12-18)
Kamikaze #1, $2.95 (Oct. 12-18)
Life Eaters HC, $29.95 (Oct. 5-11)
Lucifer #43, $2.50 (Oct. 12-18)
Mad XL #24, $4.99 (Oct. 5-11)
Nightwing #86, $2.25 (Oct. 12-18)
Powerpuff Girls #43, $2.25 (Oct. 12-18)
Robin #119, $2.25 (Oct. 12-18)
Sandman Presents: Taller Tales TP, $19.95 (Oct. 12-18)
Smax #3, $2.95 (Oct. 12-18)
Superman/Batman #3, $2.95 (Oct. 12-18)
Superman: Metropolis #9, $2.95 (Oct. 12-18)
Teen Titans #4, $2.50 (Oct. 12-18)
Thundercats: Hammerhand's Revenge #1, $2.95 (Oct. 12-18)
Tom Strong's Terrific Tales #8, $2.95 (Jul 27-Aug 2)

Dreamwave: *Megaman* #2, $2.95 (Oct)
Transformers/G.I. Joe #2, $2.95 (Sep)

Fantagraphics Books: *Rear Entry* #4, $3.50 (Aug)
Sex Warrior Isane #3, $3.50 (Oct)

Highwater Books: *Last Lonely Saturday GN*, $8 (Sep)

IDW Publishing: *CVO: Covert Vampiric Operations Artifact* #1, $3.99 (Oct)

Image Comics: *Battle of the Planets: Manga* #1, $2.99 (Oct)
Genesis: The Art of Transformers HC, $29.95 (Sep. 21-27)
Hammer of the Gods: Hammer Hits China #3, $2.95 (Jun 8-14)
Kore #5, $2.95 (Sep. 7-13)
Mythstalkers #5, $2.95 (Aug 3-9)
Street Fighter #2, (four covers $2.95) (Sept. 28-Oct. 4)

Marvel Comics: *Agent X* #15, $2.99 (Oct. 12-18)
Amazing Spider-Man Vol. 5 TP, $12.99 (Oct. 12-18)
Captain Marvel #15, $2.99 (Oct. 12-18)
Daredevil #53, $2.99 (Oct. 12-18)
Exiles #36, $2.99 (Oct. 12-18)
Hulk Gray #1, $3.50 (Oct. 12-18)
Incredible Hulk Vol. 5: Hide In Plain Sight TP, $11.99 (Oct. 5-11)
Mystique #7, $2.99 (Sept. 28-Oct. 4)
New X-Men #148, $2.25 (Oct. 12-18)
New X-Men Vol. 5: Assault On Weapon Plus TP, $14.99 (Oct. 12-18)
Thor #70, $2.99 (Sept. 28-Oct. 4)
Ultimate Spider-Man #48, $2.25 (Oct. 12-18)
Venom #6, $2.25 (Oct. 12-18)
Weapon X #14, $2.99 (Oct. 5-11)
Wolverine #6, $2.25 (Oct. 12-18)
X-Treme X-Men #32, $2.99 (Oct. 12-18)
X-Treme X-Men Vol. 5: God Loves Man Kills TP, $19.99 (Oct. 12-18)

Mirage Studios: *Teenage Mutant Ninja Turtles* #12, $2.95 (Oct)

NBM: *Boneyard* #12, $2.95 (Oct)
Remembrance Things Past Vol. 2 Pt 2: SC Within Budding Grove, $10.95 (Oct)

Neko Press: *9 Lives* #1, $2.99 (Oct)

New England Comics: *WW2: U-Boats* #1, $3.95 (Aug)

Oni Press: *Three Strikes* #5 (of 5), $2.99

Red Eye Press: *Valentine Vol. 1: TP Fully Loaded*, $13.95 (Oct)

TokyoPop: *Forbidden Dance Vol. 2 GN (of 4)*, $9.99 (Oct. 5-11)
Gravitation Vol. 2 GN (of 12), $9.99 (Aug 10-16)
Rave Master Vol. 5 GN (of 18), $9.99 (Oct. 12-18)

Top Shelf Productions: *Bop More Box Office Poison Stories TP*, $9.95 (Oct)

Viz: *Battle Angel Alita: Last Order Vol. 2 TP*, $9.95 (Oct. 19-25)
Ceres, Celestial Legend Vol. 5 TP Mikage, $9.95 (Oct. 19-25)
Flowers and Bees Vol. 1 TP, $12.95 (Oct. 12-18)
Fushigi Yugi Vol. 9: GN Mysterious Play, $9.95 (Oct. 19-25)
Ranma 1/2 Vol. 24 TP, $9.95 (Oct. 19-25)
Revolutionary Girl Utena Vol. 4 TP To Bud, $9.95 (Oct. 19-25)
Tenchi Muyo: Sasami Stories Vol. 1 TP, $9.95 (Oct. 12-18)

NEW COMICS shipping in NOVEMBER

This list shows comics scheduled to ship during this month, that, to the best of our knowledge, have not yet had specific release dates announced. Be aware that comics can take two or three days to reach retailers once they are shipped, so comics that are shipped at the end of the month may not appear in your local store until early the following month.

A. D. Vision

Azumanga Daioh Manga Vol. 1 TP, $9.99
Full Metal Panic! Film Book SC, $19.98
Full Metal Panic! Manga Vol. 1 TP, $9.99
Rahxephon Bible Film Book SC, $19.98

Airwave Comics

Yets #1, $3.50

Ait/Planetlar

Codeflesh TP, $12.95
Demo #1, $2.95

Alternative Comics

Further Grickle TP, $14.95
Peanutbutter & Jeremy's Best Book Ever TP, $14.95

Amaze Ink (Slave Labor Graphics)

Bombaby: Screen Goddess #1, $3.50
Evenfall #5, $2.95
Likewise #3, $4.95
Seamonsters & Superheroes #1, $2.95
Tupelo #3, $2.95

Antarctic Press

Assembly #1, $2.99
Gold Digger #47, $2.99
Luftwaffe 1946 #14, $5.95
Mangazine #49, $9.99
Neotopia Vol. 2 #5\, $2.99
Ninja High School #111, $3.50
Ninja High Schools Pkt Manga Vol. 1 TP, $9.99
Pose File Monthly #4, $4.95
Rehd #2, $2.99
Warrior Nun Areala #22, $3.50

Antimatter/Hoffman International

Mike Hoffman's Lost Worlds of Fantasy & Sci-Fi #7, $2.95
Mike Hoffman's Monsters & Maidens #2, $2.95
Octavia #2, $2.95
Wild, Wild World of Gus Finkelstein #3, $2.95

APC

Assassin School #5, $3.50
Darkham Vale #5, $3.50
Digital Graffiti #1, $3.50
Monster Club #12, $3.50
Monster Club Vol. 2 TP, $19.95
Neutral World #1, $3.50
Slaughter #1, $3.50

Archaia Studios Press

Artesia Afire #5, $3.95

Archangel Studios

Tales of the Red Star #1, $2.99

Ariel Press

Raven #6, $1.95
Sapphire TP, $14.99

Avatar Press

Alan Moore's Yuggoth Cultures #3, (two covers $3.95)
Demonslayer: Lords of Night #1/2 Fire Ed, (two covers $5.95)
Dicks X-mas Special #1, $3.50 (Sp Ed $3.95)
Frank Miller's Robocop #5, (two covers $3.50)
Goon #3 Sketched Ed, $19.95
Hellina: Seduction #1/2 Statuesque Ed, $5.95
Joe Lansdale's Drive-In #2, $3.50 (Sp Ed $3.95)
Shi: Sempo #1/2 Prism Foil Ed, $12.95
Threshold #51 Pandora Western Ed, $5.95
Warren Ellis' Bad Signal Vol. 2 GN, $6.95
Warren Ellis' Strange Killings Body Orchard TP, $16.95

Basement Comics

Cavewoman Meriem's Gallery Sp Ed #3, $8.95
Cavewoman: the Movie One-Shot, $3.25
Heavy Metal Live Vol. 2: Photo of Julie Strain SC, (two covers $8.95)
Madame Tarantula's Tijuana Bible Sp Ed #1, $8.95
Mike Hoffman's Monsters & Maidens Sp Ed #1, $8.95

Beckett Entertainment

Ruule: Ganglords of Chinatown #1, $5.95
Terminator 3 Fragmented #5, $5.95

Birch Bark Comics

Sacred Circles #1, $3.75

Black Library

Art of Adrian Smith Art Book, $29.99
Kal Jerico III: Above & Beyond GN, $10.99
Warhammer Imperial Infantryman's Uplifting Primer HC, $15.00
Warhammer Monthly #74, $3.50
Warhammer Monthly #75, $3.50

Blue Line Production

How To Break-Into the Comic Book Business #6, $5.95

Bongo Comics

Heroes Anonymous #3, $2.99
Radioactive Man: the Movie Adaptation, $2.99
Simpsons Comics #88, $2.99

Bon-Vue Entertainment

Bad Pussy #1, $9.95

Brain Scan Studios

Touch of Death #2, $2.50

Brass Ball Comics

Bubba Redneck Werewolf #3, $2.95

Broadsword Comics

Tarot Witch of the Black Rose #23, $2.95 (Sp Ed $19.99)

Broccoli International Usa Inc

Di Gi Charat Theater Vol. 1 TP, $9.99
Di Gi Charat Theater Vol. 2 TP, $9.99

Broken Halos

Art of Tim Vigil: Dark Utopia Mona Lisa Ltd Ed #7, $9.95

Cartoon Studios

Money Honeys #1, $29.95

Chanting Monks Studios

Agony In Black Vol. II #1, $3.95

Chaos Society

Path of the Damned Vol. 1 GN, $19.99

Checker Book Publishing Group

Supreme: Judgment Day TP, $16.95

Claypool Comics

Elvira #127, $2.50
Soulsearchers #63, $2.50

Comicsone.Com

Crayon Shin-Chan GN #6, $9.95
Legendary Couple GN #6, $13.95
Red Prowling Devil GN #6, $9.95
Shaolin Soccer GN #2, $13.95
Story of Tao GN #6, $14.95

Dirty Danny Legal Defense Fund

Legal Action Comics Vol. 2 TP, $18.95

Dork Storm Press

Nodwick #24, $2.99

Drawn & Quarterly

Fair Weather SC, $16.95
The Fixer HC, $24.95

Dreamwave

Drew Struzan: Oeuvre Art Book HC, $59.95
Duel Masters #1, $2.95 (Sp Ed $5.95)
Mega Man #3, $2.95
Teenage Mutant Ninja Turtles Animated #6, $2.95
Teenage Mutant Ninja Turtles Animated Vol. 1 TP, $9.95
Transformers / G.I. Joe #4 (Of 6), $2.95
Transformers More Than Meets Eye Official Guide #8, $5.25
Transformers: Armada #17, $2.95
Transformers: War Within Vol. 2 #2, $2.95

Exhibit A Press

Mr. Negativity & Other Tales of Supernatural Law TP, $15.95

Fantagraphics Books

Alice In Sexland Extreme #5, $3.50
Ape One-Shot, $4.95
Barry Windsor Smith Young Gods & Friends HC Sgn, $49.95
Belly Button #1, $4.95
Cats Don't Exist GN, $12.95
Decadence: 300 Years of Japanese Fetish Art HC, $24.95
Evil Eye #11, $3.50
Hate Annual #4, $4.95
Head #6, $3.50
Jimbo In Purgatory HC, $29.95
Love & Rockets Vol. 2 #9, $3.95
Manga Caliente #1, $3.50
Matrixxx #1, $3.50
Megamanga Vol. 3: Co-Ed Sexxtasy TP, $16.95
Megamanga Vol. 4: Slut Girl TP, $15.95

Gemstone Publishing

Walt Disney's Christmas Parade #1, $8.95

Girl Twirl Comics

Jane's World #8, $2.95

Harris Comics

Vampirella Comics Magazine #2, $3.95 (Sp Ed $9.95)

Heavy Metal Magazine

Art of Felix Vega HC, $19.95
Heavy Metal Jan 2004, $5.99

I Books

Bloody Streets of Paris TP, $17.95
Sunn GN, $9.95

I C Entertainment

Ai Revolution Vol. 1 GN, $9.95
Amerimanga Vol. 12, $7.99
Dragon Fist Vol. 2 GN, $14.95
Hanaukyo Maid Team Vol. 3 GN, $12.95
Yui Kanosho Vol. 1 GN, $12.95

Idol Fx

Drake the Demon Box #2, $2.50

IDW Publishing

CSI: Bad Rap #4, $3.99
CVO: Covert Vampiric Operations Artifact #2, $3.99
Dark Days #5: 30 Days of Night Sequel, $3.99
Grumpy Old Monsters #1, $3.99
Richard Matheson's I Am Legend GN, $35.00
Wake the Dead #2, $3.99

Illustration Studio

Betty Page" 50s Rage Annual Revised Adult Cvr #1, $6.95
Masters of Fantasy: Just Fantasy Girls, $3.25 (Sp Ed $7.95)

Image Comics

Battle of the Planets: Destroy All Monsters Vol. 3 TP, $19.99
Battle of the Planets: Manga #2, $2.99
Cursed #2, $2.99
Tomb Raider #36, $2.99
Tomb Raider: Takeover One Shot, $2.99
Witchblade #71, $2.99

Imperium Comics

Trailer Park of Terror #6, $2.95

Kenzer & Company

Dungeons & Dragons: Where Shadows Fall #4, $3.50
Knights of the Dinner Table #85, $3.99
Knights of the Dinner Table Everknights #9, $2.99
Knights of the Dinner Table: Illustrated #28, $2.99

Monkeysuit Press

Adventures of Mia #1, $3.50
Rover #2, $3.50

Moonstone

Kolchak: Tales of Night Stalker #1, $3.50
Moonstone Monsters Sea Creatures #1, $2.95
Moonstone Noir: Lone Wolf #1, $4.95
Mr. Keen: Tracer of Lost Persons #2, $2.95
Phantom #1, $3.50
Silencers #3, $3.50

Mu Press

Moonie #1, $2.95
Wild #3, $3.75

NBM

Raptors Vol. 4, $10.95
Sizzle #20, $4.95
Vacation In Ibiza GN, $12.95

New England Comics

Ww2 Snipers #1, $3.95

Now Comics

Fright Night: the Return of Evil, $14.95

Nw Studios

Spirit of the Amazon #7, $2.95

Plex/Fanboy Entertainment

Angels Wing #6, $2.99

Radio Comix

Furrlough #131, $2.99
Milk #38, $3.50

Red Eye Press

Valentine #10, $2.95

Red Pill Productions

Matrix Comics Vol. 1 TP, $21.95

Reed Press

Comanche Moon GN, $14.95
David Chelsea In Love GN, $16.95

Sentai Studios

Dorkboy #1, $3.95
Raven's End #1, $2.95

Shanda Fantasy Arts

Furry Ninja High School Strikes Back #2, $4.99
Shanda the Panda #39, $4.99

Sirius Entertainment

Dogwitch #8, $2.95
Dogwitch Poster #1 Violet Grimm, $6.95

Studio G

Jalila #2, $2.95
Zein Ghosts of Heliopolis #2, $2.95

Studio Underhill

Between the Cracks Vol. 1 All Miracles Have A Price TP, $15.95
Between the Cracks: the Bride One Shot, $2.95

Syncopated Comics

How To Be A Real Good Cartoonist, $6.95

Tantrum Entertainment

Mindsight Frank Cirocco Sketchbook, $14.95

TCZ Studio

Celestial Zone Vol. 2 #4, $9.50

Tony Raiola

Dick Tracy Large Feature Comic #6 Reprint Edition, $9.50
Johnny Hazard Vol. 5 Color Sunday Strips, $15.00

Top Shelf Productions

Shuck Unmasked TP, $14.95
Troubletown: Axis of Trouble Vol. 1 TP, $10.95

Vertical

Tezuka's Buddha Vol. 1 HC Kapilavastu, $24.95
Tezuka's Buddha Vol. 2 HC Four Encounters, $24.95

Via Media Publishing Company

Tales of the Hermit Vol. 1: Castle In Rain the Judge HC, $29.95
Tales of the Hermit Vol. 2: Yamabushi & Homecoming HC, $29.95

Viper Comics

Dead At 17 #1, $2.95
Moon Rush #1, $2.95

White Lightning Productions

Maid Attack #3, $3.95

Wilson Place Comics Inc.

WJHC On the Air TP, $11.95

CANCELLATION LIST

The following titles have been canceled by the respective publishers. If they are resolicited at a later date, they will reappear on a future *CBG* Calendar:

AAA Milwaukee Publishing: *Arsenic Lullabies Jun 2003* #3, $2.65 (Apr)

A-Bomb: *Landis* #1-3, $2.95 (Jul-Sep)

Antarctic Press: *No-No Ufo* #7, $3.99 (May)

Basement Comics/Amryl Entertainment: *Katalyna* #2, $2.95 (Aug)

Broken Halos: *Broken Halo Version 1.5 Full Color Ed* #1, $3.95 (Sp Ed $5.95) (Jun)

Chaos Society: *Path of the Damned Vol. 1 GN*, $19.99 (Aug)

Classics Illustrated Jr. Publications: *Classics Illus Jr* #530: Golden Bird, $3.99 (Jun)
Classics Illus Jr #536: Chimney Sweep, $3.99 (Jun)

Crusade Entertainment: *McCandless & Company: Crime Scenes TP*, $14.99 (May)

DC Comics: *Lobo Unbound* #4 (of 6), $2.95 (Sep 14-20)
Y: The Last Man #16, $2.95 (Oct. 12-18)

Death Ray Graphics: *Deep Fried: Birth Defect*, $4.95 (Aug)

Digital Webbing: *Skumm Deon* #4 (of 4), (two covers $2.95) (Jul)

Dreamwave: *Necrowar* #4, $2.95 (Oct)

Extreme Images: *Double Impact New Origins*, $3.95 (Sp Ed $10.00) (Foil $24.95) (Jun)
Raw Collected, $7.95 (Sp Ed $12.95) (Lmt Ed $14.95) (Jun)
Ricky Carralero's Double Impact 7th Yr Ann., $3.95 (Sp Ed $9.95, S/N Ed $14.95) (May)
Touch TP, $24.95 (Sp Ed $39.95) (May)

E52 Diffusion-Galerie: *Welcome To The Death Club GN*, $17.95 (Apr)

Fantagraphics Books: *Bang Bang Girl TP*, $12.95 (Jul)
Sex Warrior Isane #3, $3.50 (Jun)
Sexual Positions of the Kama Sutra #3, $3.50 (Sep)

Future Comics: *Deathmask* #4, $2.99 (Jun)
Deathmask #5-7, $2.99 (Jul-Sep)
Freemind #8-11, $2.99 (Jun-Sep)
Metallix #7-10, $2.99 (Jun-Sep)
Peacekeeper #1-3, $2.99 (Jul-Sep)

Highwater Books: *Crumbums GN*, $12.95 (Jul)
Maggots GN, $16.95 (Jun)

I C Entertainment: *Eden Vol. 2 GN*, $14.95 (Mar)
I Love You #4-6, $2.95 (Apr-Jun)
Megatokyo Chapter One, $9.95 (Mar)
Ogenki Clinic Vol. 5 GN, $15.95 (Mar)
Ogenki Clinic Vol. 6 GN, $15.95 (Jun)
Oh My! #3-4, $2.95 (Feb-Mar)

IDW Publishing: *Frankie Stein! HC*, $19.99 (Apr)
Janet Harvey's Jungle Girl #2 (of 4), $3.99 (Sep)

Image Comics: *Clockmaker* #5-7, $2.50 (Jul 6-12, Jul 20-26, Sep. 21-27)
Darkness SGN #15, $19.99 (Jun)
Dominion #3, $2.95 (Mar. 16-22)
Oxido #1-2, $2.95 (Sep 14-20, Oct. 12-18)
Timeseekers #1, $2.95 (Aug. 17-23)

Last Gasp: *Naimah 2 SC*, $50.00 (Sep 7-13)
Tintin In America HC, $24.95 (Jul)

Mad Science Media: *Comiculture* #3, $6.95 (Jul)

Martyr Press: *Rift* #3 (Of 6), $2.95 (Jun)

Marvel Comics: *Mystique* #8, $2.99 (Oct. 26-Nov. 1)
Silver Surfer #3-4, $2.25 (Sep. 21-27, Oct. 26-Nov. 1)
The Call Vol. 1, $8.99 (Sep 7-13)

Moonstone: *Lance Barnes' Post Nuke Dick TP*, $16.95 (Sep)

Mu Press: *Hugo* #3, $3.50 (Aug)

New England Comics: *WW2 Presents: Mercenaries* #1, $3.95 (Jul)

NW Studios: *Spirit of the Amazon* #3, $2.95 (Jul)
Spirit of the Amazon #4, $2.95 (Aug 10-16)
Spirit of the Amazon #5, $2.95 (Sep 14-20)
Spirit of the Amazon #6, $2.95 (Oct. 12-18)

Peter Four Productions: *Specwar* #8, $3.25 (May)

Pure Imagination Publishing: *Alex Toth Reader Vol. 1 HC*, $40.00 (May)

Radio Comix: *Big Funnies* #9, $4.99 (May)

Renaissance Press: *Amelia Rules* #11, $2.95 (May)

Sentai Studios: *Mighty Tiny Collected: Tales of Old Empire Vol. 1 TP*, $9.95 (Jul)
Tigers of Terra Collected Ed Vol. 1 TP, $24.95 (Jun)

TokyoPop: *@ Large GN*, $9.99 (Aug 3-9)
Niea 7 Vol. 1 GN (of 2), $9.99 (Aug 10-16)
World of Hartz GN, $9.99 (Aug 3-9)

Vamperotica: *Art of Vamperotica Vol. 1 Sketch Ed*, $25.00 (Jun)
Babebarians #2: The Art of Axebone Returns, $2.95 (Sp Ed $3.95) (Jul)
Vamperotica: Deadly Vixens TP, $7.95 (Jul)

Comics In Your Future

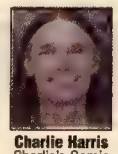
Publisher's Picks & Retailer Reviews

A number of publishers were recently asked to choose, from the material they have scheduled to ship in December, which titles they felt would be most worthy of the attention of readers and collectors. Participating retailers were then asked to predict how popular each title will be and to grade each preview from A+ to F, according to how successful they found it as a work of art or entertainment.

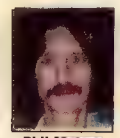
Retailer Panelists Reviewing December Titles

S.A. Bennett
Dark Star Books & Comics, Yellow Springs, OH

Cliff Biggers
Dr. No's Comics, Marietta, GA



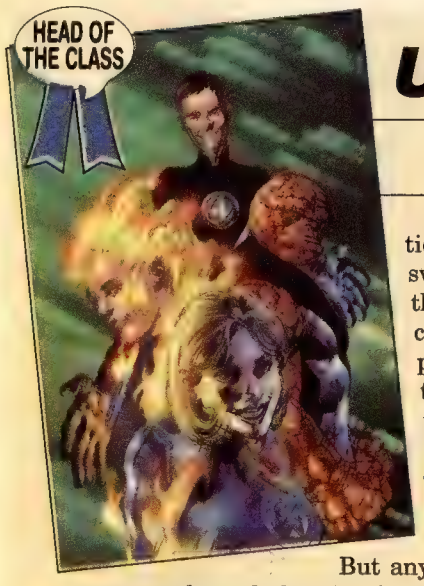
Charlie Harris
Charlie's Comic Books Tucson, AZ



Phil Mateer
All about Books and Comics, Phoenix, AZ

Robert Scott
Comickaze San Diego, CA

Jeremy Shorr
Titan Comics Dallas, TX



Ultimate Fantastic Four #1

Marvel
$2.25, color, 32 pgs.

Brian Michael Bendis, Mark Millar, and Adam Kubert reimagine the origins of Marvel's first super-team with Reed Richards inviting his friends, Susan Storm, Johnny Storm, and Ben Grimm, on the journey of a lifetime.

Bennett: You really didn't need characterization in the old days; just prop up stereotypes swiped from a '50s science-fiction movie, cut to the action, and the kids were satisfied. Which of course is as far removed from the "Ultimate approach" as you can get, where creators take the time to meticulously build real-seeming people that will resonate with the readers long after flashier characters are long forgotten. And that's what Bendis and Millar have done here, creating with nuance and details family fights that seem as fantastic as a trip to the moon. But anyone desperate for immediate gratification be aware; at the end of #1, Reed still hasn't gone through puberty. Grade: **A+**.

Biggers: Like many who fondly remember the original Fantastic Four, I'm a bit put off by some of the changes. Reed the Peter-Parker-esque nerdy victim jars against the smart-and-heroic image depicted by Lee and Kirby in those early *FF*s — and the emphasis of youthful demographics over multi-generational appeal makes the team seem cookie-cutter-stamped to match the mold of every other young super-team. The book is very pretty, thanks to Kubert's art, but it forgets what made *Ultimate Spider-Man* succeed: make minimal changes to a proven success. The title's wrong — Mark Waid's *FF* remains the *Ultimate* Fantastic Four, and this is a less impressive *What If*. Grade: **B**.

Harris: This is everything that a first issue should be: beautifully illustrated and expertly faithful to the script. These are top creators at the top of their game obviously working with characters that they care for, and all the joy of discovery and the sense of wonder that The Fantastic Four should engender are here. I can't wait for the next issue. Grade: **A+**.

Mateer: As with *Ultimate Spider-Man*, Bendis (and Millar) are starting slowly here: By the end of this first issue, Reed's 14 and has just met Sue and Johnny; no one has any powers yet, unless you count Reed's brainpower. Word is that Marvel wanted an all-media kids' franchise, and, therefore, didn't want a husband-wife team "because kids wouldn't relate to them." That messes up the classic FF theme of an older, founding family of heroes, but maybe there'll be compensations; already here, it's clear that the "Negative Zone" origin will make a lot more sense than the Cold War-inspired original. The ride's the thing, though, and this is a luxury vehicle, smooth and sleek. It'll almost certainly be a hit and another solid addition to the Ultimate line. Grade: **B+**.

Scott: It was easy to see that readers are supposed to feel sorry for poor, picked on, brainiac Little Reed, but I found nothing endearing about the character — and the rest of the plotline just felt too contrived. Perhaps someone with no grounding in the FF universe will appreciate this title, but, if you're like me, take a pass. Grade: **C-**.

Shorr: There is a good reason that Bendis wins awards every year for his comic-book writing. It's because he clearly cares about what he's writing: both how the reader perceives it and how it treats the material that came before it. This comic book does a masterful job of handling both of these immense tasks. And it only truly concentrates on one member of the team. A stupendous start, a must read. Grade: **A+**.

PANEL'S GRADE **A-**

Plastic Man #1

DC
$2.50, color, 32 pgs.

Kyle Baker returns Plastic Man to his Golden Age roots, reteaming him with Woozy Winks. The first issue retells the stretchable sleuth's origins.

Mateer: Plas is practically impossible to pull off, if your name's not Jack Cole, but Baker has the fluid style and the easy familiarity with both slapstick and realistic styles, to attempt it. Wisely, he looks to be keeping him in his own cartoony universe (fans who want to see super-hero interaction will have to read *JLA*) and staying true to his origins. Whether or not this has any hope of commercial success, it's closer to the original than anyone else has ever come — and a noble effort. Grade: **A-**.

Biggers: Baker brings a manic vitality to Plastic Man that captures the wacky exuberance of Jack Cole's best work — but I find myself looking for more condensed storytelling. *Plastic Man* #1 is an appetizer of a comic book that delivers less real meat than I would have hoped for — the loose, large-paneled art delivers less content per page than I would have liked. A little more compressed storytelling could make this a grade-A book. Grade: **B+**.

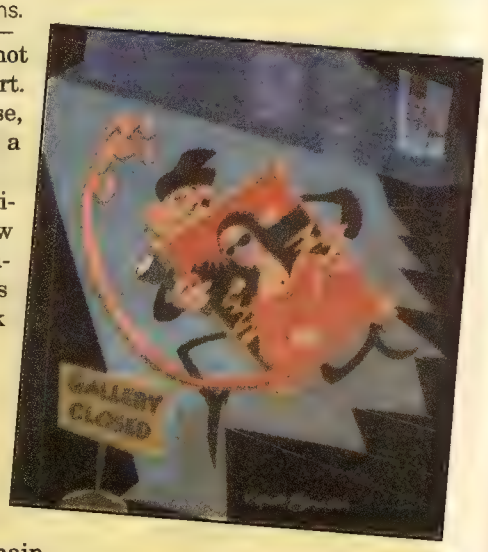
Harris: Light on plot with lots of silliness and slapstick, this should be great fun for fans of Baker's previous work. The parody of a popular Robert Crumb comic strip on Page 19, although done before, was lots of fun. Grade: **B+**.

PANEL'S GRADE **B+**

Scott: Let me start by saying that I've never, ever enjoyed a Plastic Man story, so this was going to be a hard sell even with a creator I enjoy, like Baker. The streak is intact, since I could not find anything enjoyable about this issue other than Baker's art. This has to be one of the lamest characters in the DC universe, and I just don't get the appeal or need to have him headline a title. Grade: **C-**.

Shorr: As a wacky, zany character, Plastic Man has few rivals. Plas clearly revels in his abilities and uses them in new and creative ways all the time. But, like Pagliacci in the famous joke, whom does Plastic Man turn to, when he needs cheering up? It's good to see O'Brian in his own comic book again. Grade: **B**.

Bennett: You have to wonder who has the bigger guts, Baker for attempting a classic character that no one except his revered, deceased creator has been able to "make work" (*i.e.*, sell), or DC for trying it in the first place. First, not only is it nothing like Jack Cole, it's very little like Baker, at least the one readers know and love. Besides being thoroughly clever and entertaining in a way too few comics are, the main thing to remember about Baker's Plastic Man is it's as fluid and malleable as the protagonist himself; if you don't like the art, just turn the page; it becomes something else in short order. Can't wait to see it in color. Grade: **A**.



Captain America #21

Marvel
$2.99, color, 32 pgs.

New writer Robert Morales joins new artist Chris Bachalo to kick off the five-part "Homeland" arc in which Cap is sent on a new mission by the government after a rescue in the Florida Everglades.

Mateer: We seem to have entered a new age of comics — the Graphic (Novel) Age, in which most books run "story arcs" that can be collected and sold in bookstores. Nothing wrong with that, but it sometimes makes regular comics like this problematic. It's the first chapter of five, so it's almost all setup, with the introduction of characters, lots of talk about a new political-military job for Cap, and two action sequences thrown in to keep things interesting. Bachalo's art is obviously professional, although his down-to-earth, scruffy style might put off readers who like their Cap bright and shiny. Will the story be satisfying? That's the thing: There's not enough here yet to tell. Grade: **B**.

Bennett: "Torn from today's headlines" is the absolute right approach to "take" for Captain America, as in this issue, where he rescues refugees from a life in the sex trade. Except that, when his "guv'mint" handler tells him they'll be sent back to the hell they came from — Cap does nothing. It's all part and parcel of the "too smart to be patriotic" attitude this comic book has had for entirely too long. Grade: **D**.

PANEL'S GRADE C+

Biggers: Following the superlative Dave Gibbons and Lee Weeks four-part story arc, Morales and Bachalo's *Captain America* is surprisingly disappointing. Some of Morales' attempts to bring a touch of humanity to Steve Rogers are enjoyable, but the story never pulls the reader in. The real surprise is Bachalo's art; while he's usually a superlative storyteller and illustrator, his work here shows an excess of manga influences that work against him. Grade: **B-**.

Harris: The fourth volume of the title produced the most intelligent, interesting, and exciting Captain America stories ever. This latest of creative changes knocks the title down yet another notch. Bachalo does his usual competent job with layouts and backgrounds, but Steve Rogers looks like a caricature, and action scenes are often muddy. Grade: **C**.

Scott: This book was a complete miss. After the great strides in recent months to make this title and character more three-dimensional and relevant to today, Morales seems intent on taking it back to its former super-hero schtick. Grade: **C-**.

Shorr: This story starts an arc that has all the appearances of challenging Steve's abilities to draw the kind of distinctions he is famous for. Grade: **B+**.

Legends from Darkwood #2

Antarctic Press
$3.50, b/w, 40 pgs.

Money-making schemes abound in a fantasy world where unicorn steaks have been added to the local menu, but the local mayor's daughter has to decide whether to join the family business or oppose it in this three-issue series by Christopher Reid and John Kantz.

Bennett: "Oddball" sums up this series that has elements of both manga (but is in no way mock manga) and *Poison Elves*. Rather, it targets on fantastic characters and situations in a scattershot approach that has hit or miss results. And, in spite of the fact that it wants to be all rough and rugged, it's actually cute (especially the girls) and appealing. Grade: **B**.

Biggers: Reid and Kantz bring a cynical tone to fairy-tale idealism. The story tries a bit too hard to achieve an in-your-face attitude at times, and I've never understood the desire to introduce anthropomorphics into a story that would be just as well served by human characters. The real drawback, though, is Kantz' art, which displays a lack of consistency — sometimes cartoony, sometimes elegant in a fine-line style, sometimes clumsy and poorly laid-out. Grade: **C**.

Scott: Passable art but a sketchy story. Language has this pegged as not for kids, but the lack of depth to the story will leave adults unsatisfied. There was no basis for the motivation of the main character, and a new reader will feel totally out of place, even after reading the entire issue. Perhaps the first issue contained much of the setup; in any event, it's not recommended that anyone begin the story with this issue. Grade: **D**.

PANEL'S GRADE C+

Harris: A silly manga adventure with some appeal for The Society for Creative Anachronism, perhaps, features minimal story, minimal and stereotypical character development, and average art. The tagline, "A Fairy Tale for Bastards," either makes no sense or is something that non-bastards can't understand. Grade: **B-**.

Mateer: Heavily manga-influenced American comics, lacking some polish but big on humor and hidden heart: That's the summary here. The story features two women, one a unicorn hunter and the other determined to stop her. How you feel about it will depend on how you feel about the genre. If you like fantasy manga with a sarcastic edge, this might work for you. Grade: **C+**.

Shorr: A quirky manga comic book, chock-full of interesting characters. Unfortunately, the story is a little muddled (not as muddled as many), and you have to stick with it to get anywhere. Certainly a series with potential, hopefully to be realized. Grade: **B-**.

Fused: Think Like a Machine #1

Dark Horse
$2.99, color, 32 pgs.

An unwilling hero finds himself stuck in a robotic exo-suit and the subject of a recruitment drive by a group of super-heroes in this series by Steve Niles and Josh Medors.

Biggers: Medors' sometimes-cartoony art occasionally conflicts with Niles' compelling stranger-in-a-strange-body storyline, but for the most part the collaboration works. The real charm is Niles' hero, who demonstrates all the downsides of being permanently stuck in a super-exosuit. *Fused* presents an intriguingly twisted Noman who can't find his own body. Grade: **A-**.

Bennett: Now that Niles has become a brand name overnight, here's another go at his characters from *Fused*, hoping it'll reach a big enough audience to keep it going. It's neither substantially different or better this time, not that there was anything wrong with it in the first place. It's just once again, in spite of everyone's best efforts, the man-trapped-in-a-robot-shell story just isn't as interesting as the government-sponsored team of super-heroes who plague him. Grade: **C**.

PANEL'S GRADE B

Harris: Oh, the angst! Medors' art is clear and moves the minimal plot well. The concept, I've lost my soul trapped in this unnatural shell, is not new, and, although the execution is competent, this ain't no *Concrete*. Grade: **C+**.

Mateer: Niles is all over the place right now; he's a lot like early Stephen King, in that he's not blazingly original but very good at picking a genre (the vampire story, the Frankenstein story) and delivering an entertaining story in it. Not groundbreaking but nicely done, nevertheless, with a last panel that recalls the writer's horror roots and should bring readers back for another issue. Grade: **B**.

Scott: While I have preferred Niles' horror work more, *Fused* had still been a welcome, if not timely, series. Until now. Oddly, despite having read every issue to this point, I didn't feel as if I was returning to it, and little that occurred in this issue settled me. Grade: **B-**.

Shorr: This is a solid story with enough wrinkles that the reader is (thank goodness) forced to think. After all, a robot with amazing abilities is one thing, but mix in a thinking, feeling mind, and you have a whole new ballgame. Grade: **A-**.

Tips for potential reviewers

Years of experience pay off

By **Tony Isabella**

That only which we have within, can we see without. If we meet no Gods, it is because we harbor none. If there is a grandeur in you, you will find grandeur in porters and sweeps.

— Ralph Waldo Emerson

Let us begin this week's column with an examination of one of the rules of conduct which have served ye humble tipster moderately well over the years:

If you're a comics creator, don't respond to a negative review of your work.

There is a corollary to this rule:

If you're the reviewer in the above scenario, don't respond to an angry creator responding to your negative review.

Having thus stated these eminently logical and sensible rules, I'll now break the second of them, albeit for educational purposes and, save for myself, *sans* any identification of the participants. If I can help even one of you out there, I gladly accept the karmic cost of my foolishness.

I'm just that kind of guy.

A dear friend of mine, who writes reviews and also interviews comics creators, happened to interview a creator whose past efforts have received mixed reviews from me. "Mixed" translates to three reviews: one positive, one negative, and one extremely negative. I believe the reviews were fair but, then, I wouldn't run them if I thought otherwise or if I thought I had reviewed them on anything other than their own merits or lack thereof.

My friend made the mistake of asking his subject about reviews of his recent works, and the gentlemen responded by mentioning me. He opined, and — for reasons of ***CBG***'s trademark propriety — this will not be an exact quote, that I was "messed" up and bitter. Since my friend had assured the creator in advance that his comments would run verbatim, it's probably only a matter of time before you learn the "who" of this example. Unless, of course, the creator takes to heart the good sense I plan to impart here.

If I were going to respond to his comments, the obvious follow-up question would be, "Was I messed up when I gave his work the positive review or only when I gave his work less than positive reviews?" (In case you're wondering, the positive review came smack dab in the middle of the other ones.)

I might also point out that, by calling me "bitter," he went beyond anything I did. I commented on his work and only his work. His comments were of a more personal nature.

I don't comment on criticisms of my reviews unless I believe I made an error of fact that demands correcting. I don't comment because it's a no-win situation. If someone didn't like one of my reviews, no response of mine will change that.

It's the same for the creator. If someone didn't like one of his comics, no response of his will change that. Readers who liked the comic book will still like it. Readers who disliked it will still dislike it. Any reader who is on the fence may come away from the response thinking the creator is a jerk for making it so personal.

Again, it's a no-win situation.

Truth be told, I think my friend made a couple of "tactical" errors in conducting this interview.

One. Time permitting, it's a courtesy to allow the interview subject to go over his remarks before they see print. It's comics, after all, and not national policy. But I doubt I'd have given him or any other interview subject the guarantee that his every remark would run verbatim.

Not that this was remotely the case, but what if this creator had crossed the line into libel? What if he had advocated the commission of specific criminal acts? What if he had revealed that I'm an undercover operative of ... never mind.

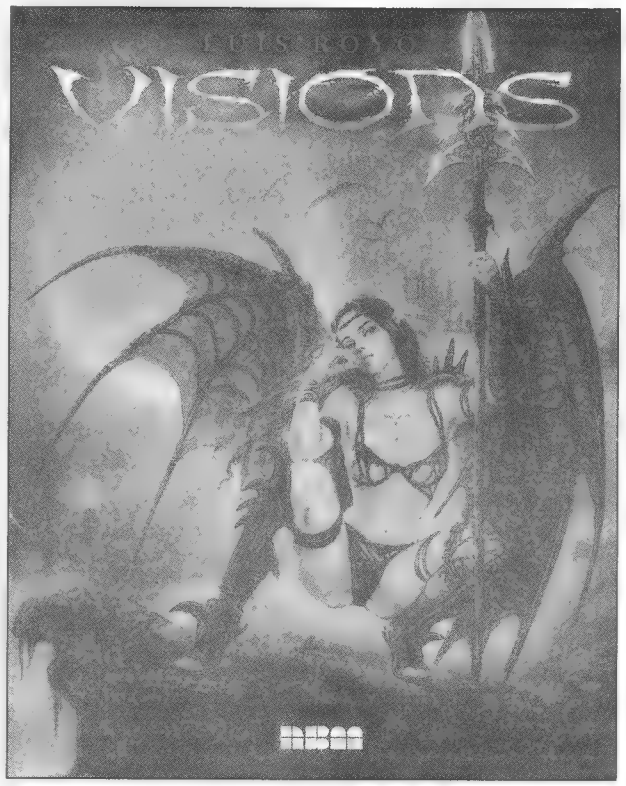
Two. Asking the guy about past negative reviews was foolish. What purpose did it serve? At best, my friend reminded him that his work had not met with universal acclaim. At worst, he opened the door for the creator's insulting comments and allowed the guy to make himself look bad. Since I know that was the furthest thing from my pal's mind, the question worked against both his interests and those of his interview subject.

Am I a bitter critic? I have a policy against reviewing items that I might have non-critical reasons for disliking. Ultimately, whether I'm bitter isn't my call to make. That's something for my editors and my readers to decide for themselves.

Just don't expect me to debate the issue with you.

Visions (NBM, $19.95) is the publisher's seventh collection of paintings and sketches by the nigh-legendary Luis Royo. You have almost certainly seen his work on the covers of *Heavy Metal* or the countless paperback books to which his paintings have been the door to the fantastic stories within. Cumulatively, around the world, this Spanish artist's books and covers have sold millions of copies in dozens of countries.

Kevin Eastman, publisher of *Heavy Metal* and co-creator of the Teenage Mutant Ninja Turtles, wrote a brief introduction for this volume and then wisely let Royo's work speak for itself. Which it does in a way that transcends any language barriers.



Here there be a dragon confronting a warrior maiden. There a warrior wields a mystic spear against a mounted foe. The Queen of Wands gazes at us knowingly. A breathtakingly beautiful blonde cannot conceal her inner wolf. A dragon takes a meeting in some high-rise office building. Men stare at the waiting heavens. Strange creatures roam a deserted metropolis. Dozens of images, mind-mails from artist to viewer. Twice, as I looked at Royo's paintings, entire stories burst into my thoughts.

Only thrice did I look at a figure and think it more pose than reality. That's quite a compliment, really. Most of the time, as I look at such collections, half the figures are standing, sitting, lying in positions humans would never naturally take. By avoiding such poses, Royo brings a reality to the fantasy and that's always a plus with me.

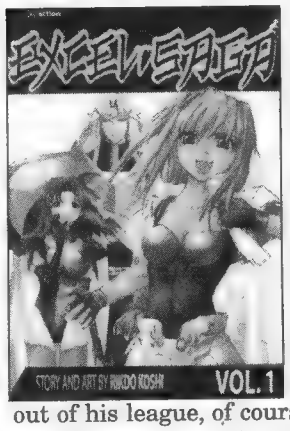
On our scale of zero to five disembodied columnists, *Visions* picks up an impressive four Tonys.

www.nbmpublishing.com

The best thing Rikdo Koshi's ***Excel Saga*** (Viz, $9.95) has going for it is a very funny premise:

Earnest young girls Excel and Hyatt (both codenames) hold down minimum-wage jobs to support their true avocation: trying to conquer the city of Fukuoka for the secret organization ACROSS and its dreamy dictator, Il Palazzo — a man whose dignity is such that he could never acknowledge that ACROSS consists of himself, a leaky basement, two unpaid teen-age interns, and a stray dog.

What it *doesn't* have going for it is a sure handle on



how to best exploit the comedic possibilities of that premise. That there are concepts I find at work here is undeniable. I love the way Il Palazzo realizes (on some dim, subconscious level) that conquering the world is way out of his league, thus his plan to start with one city and work his way up. Even conquering the one city is out of his league, of course, but his downsized ambition is what keeps him from being a total cartoon villain.

There are funny running gags, some of which, such as Il Palazzo constantly opening trapdoors under Excel, are overused.

Others, such as Excel's obvious affection for stray dog Mince, even as she considers him to be emergency rations, appear with far less regularity and so are more unexpected. But the premise and these running gags are all that the stories have going for them.

These agents of ACROSS and their leader never seem to pursue any actual plans, so the reader is denied the fun of watching the plans put into operation and waiting for the inevitable moment when something goes wrong. Sure, that could also get repetitive, but it still works for Team Rocket over at *Pokémon*.

Such sinister schemes would give structure to the *Excel Saga*. Instead, I got so bored that I quit on this initial volume in the series after reading six of its seven stories. One more story to go, and I couldn't force myself to start reading it.

Excel Saga picks up two Tonys for its premise and the running gags. However, its lackluster plots, poor story construction, and generic manga visuals keep me from recommending it. It's a shame, because I can think of several American comics writers and artists who could have made the premise sing.

www.viz.com

Kolchak: The Night Stalker was an inspiration for and predecessor to *The X-Files*. With a bigger budget and the technology available to Fox Mulder, Dana Scully, and Chris Carter, reporter Carl Kolchak and his too-few adventures might have risen above the cult favorite status in which horror and SF fans hold them. As one of those fans, I'm grateful to Moonstone Books for bringing us new Kolchak adventures.

Writer Stefan Petrucha wrote more than a dozen terrific issues of *The X-Files* for Topps Comics in the 1990s. So it's not the least bit surprising that he has a similar knack for creating new Kolchak stories that absolutely have the feel of those treasured episodes from the past. His latest is ***Devil in the Details*** ($6.95) and it's a horrific honey of a tale.

A *TV Guide* summary might go something like this:

All that's left of a missing millionaire are the clothes that he was wearing when he disappeared.

From that start, Petrucha gives readers a story that captures the Kolchak panache, beat for scary beat. His Kolchak and Vincenzo are dead-on. He makes us care about his supporting players, killer and victims alike. At the end of the 48-page tale, we feel the quiet discomfort we felt at the end of the best of Kolchak's original television adventures.

The visual half of the book is less accomplished. The Trevor Von Eeden art is hit-or-miss — admittedly, more hit than miss — with some key pages and panels failing to live up to the script. The same can be said for the book's coloring.

(Forgive me for not going into more detail. To do so, I would have to use a spoiler warning, and that seems wrong for a review of such a suspenseful horror comic.)

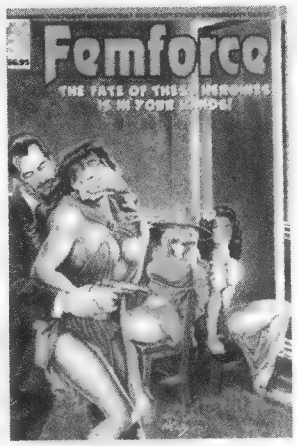
Kolchak the Night Stalker: Devil in the Details still picks up four-and-a-half Tonys. Kolchak may not be as edgy as some modern-day adventurers into the unknown, but he still delivers the stuff that screams are made of.

www.moonstonebooks.com

I'm always torn when I review AC Comics. I like the company. I like that it has its own style. I like that it is respectful of its core readers. I like the reprints, classic and otherwise, it restores and presents from the increasingly rare comic books of the 1940s and 1950s. What I'm not so crazy about is that, at $6.95 for a 40-page comic book, the AC titles are not competitively priced.

Regardless of the legitimate reasons for AC's pricing — reasons that involve the extensive retouching they do on the reprints and their unfortunately low sales on even their original material — that costs them points with me.

Tips reader Paul Monsky wrote the lead story in ***Femforce* #119** and kindly sent me a copy. Set in 1952, "The Case of the Missing Masque" teams The Blue Bulleteer, Miss Masque, and Rio Rita against a "white slaver." It's a competent script that shows promise, but it also has major problems, one of which is, admittedly, personal to my unholy liberalism.



The story appears designed to place the heroines in bondage as much as possible, even to the point at which one must question their competence as crime-fighters. Less of this would have made for a shorter and more effective story; at 20 pages, it was dragging by the time the ladies started hitting the bad guys.

My personal beef? That would be the phrase "white slavery," as if that made the crime so much worse than slavery whose victims are not white. I recognize that it was a common term in the era in which this story takes place, but it still offends me.

The art by Ed Counts was uneven throughout, with many awkward figures and some troublesome layouts, but it also showed promise. I'd like to see more stories by this team.

The issue also featured a fun 1945 reprint of a Miss Victory story drawn by Charles Quinlan; a Bill Black editorial that plays straight with AC readers; the second chapter of an intriguing prose serial involving alternate versions of AC super-heroes; and a new Yankee Girl adventure by Mark Heike (writer) and Gianluca Cerrutelli (penciller).

Heike plays Yankee Girl for laughs. She's not the brightest star among the heavenly heroines of AC Comics, but she does manage to get the job done. At only seven pages, the story doesn't do its heroine, its plot, or its broad satire justice, but I did enjoy it.

Yankee Girl will receive her own solo title soon, and I'm hoping to see longer stories in that series.

Femforce #119 picks up three Tonys. You can learn more about it and other AC titles at:

www.accomics.com

Tony's Tips *is © 2003 Tony Isabella. Comments on this column or review items should be sent to Tony at: Tony's Tips, P.O. Box 1502, Medina, OH 44258. You can also e-mail Tony at:* ***tonyisa@ohio.net****.*

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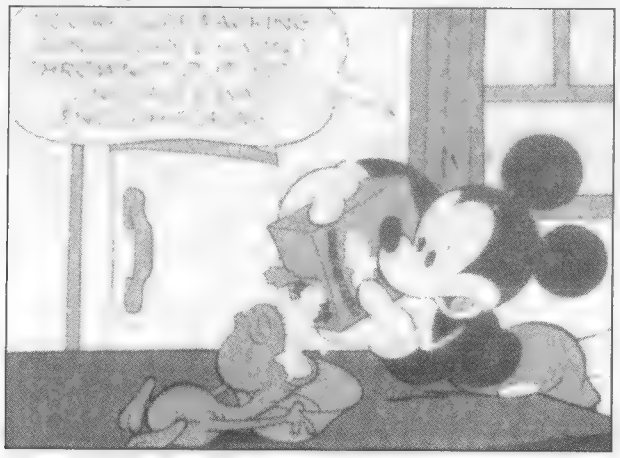
Mickey Mouse & Friends #257 — Gemstone

$2.95, color, 32 pgs., available now
Writers and artists: Various
reviewed by **S.A. Bennett**



If you'd like a quick and easy test to see just how good any given comic-book artist is, have them try to draw Mickey Mouse. Given the contents of *Mickey & Friends* #257, it's obviously no easy feat — even for those sanctioned by the Disney corporation. Like Noel Van Horn: a tremendous talent, but the Mickey in "Is This House Haunted?" is both elastic and awkward, stretching oddly off-model in places. (The artist is obviously more comfortable drawing ducks than mice, since the supporting cast consists of Duckburg residents).

Much, much better is Ferioli's smooth and fluid mouse in "Mother Hen Mickey." It's a neat little story that's a real showcase for what is known as "short pants Mickey;" a regular guy who gets caught up in events bigger than himself but triumphs over them through common sense and courage. As a huge Mickey fan, I can safely say that overall this one satisfies. The only complaint: Let's see longer, more adventurous stories in future.

Mickey Mouse & Friends

PRO	CON
Mickey!	No Phantom Blot.

GRADE: B

www.gemstonepub.com

The Punisher #33 — Marvel

$2.99, color, 40 pgs., available now
Writer: Garth Ennis; Artist: John McCrea
reviewed by **Brett Weiss**

Though it doesn't break new ground in terms of storytelling or in terms of The Punisher's petulant personality, "Confederacy of Dunces" Part One reinforces the titular killer's judge-jury-and-executioner style of vigilante justice. One scene in particular underscores The Punisher's penchant for punishing, as he refuses to help a dying bad guy. Instead of bandaging the wound or calling for an ambulance, The Punisher tells the prostrate punk to save him a bullet

and "go towards the light." This is the type of dark humor that has remained a staple of Garth Ennis' run on the title.

The plotline, which has Daredevil, Spider-Man, and Wolverine teaming up to stop The Punisher's killing spree, seems a little pedestrian, and readers will have to wait until the second part to see the actual showdown. Still, what Marvel Zombie can resist such an enticing entanglement, and who can tell how such a thing will play out? Will the famous foursome reach some sort of tenuous agreement? Will Frank actually shoot at the trio of costumed crime fighters? Will Daredevil be able to stop Wolverine from trying to kill The Punisher? These are the types of questions Spandex junkies live for.

The art in this issue is nice: The faces are suitably rugged, the scenes of violence are effective, and the overall style fits the dark mood of the title. Daredevil looks a little odd at times (Are those Impulse's shoes he's wearing on Page 6?), but this is a small gripe.

The Punisher #33

Punisher's punishments.	Battle yet to come.

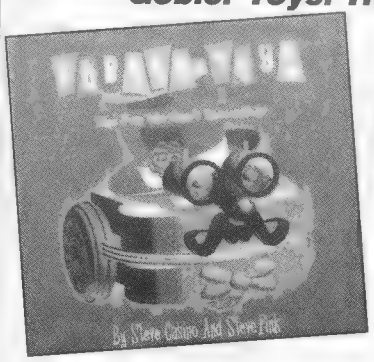
GRADE: B+

www.marvel.com

PICK OF THE WEEK

Gobler Toys: The Fun We Can't Remember

Yumfactory
$12.95, color, 80 pgs., available now
Writers: Steve Casino, Steve Fink



Of course, just about everyone reading this had a Señor Sandwich when they were a kid. The battery-operated salami on white was one of the most popular toys ever. And what boy's kid sister didn't stage a wedding between her Kiki the Fashion Tiki and his Johnny Voodo dolls?

Not you, actually, because these toys didn't really exist. They and their creator, Ira Gobler, are fictitious. But how we wish they had existed! What we could have done with Cyclops Willy the Hypno-Potamus!

This collection is nothing short of brilliant. The creativity involved in designing these toys for the book is no less than Gobler's reputed genius in creating them for sale (but without the lawsuits).

Gobler was no one-trick pony. Quite a variety of toys and games is depicted. From Louie the Cheese Shark to Komrade Kluck, each toy is more bizarre than the last. (For Edgar Allan Poe's Raven Writer, a toy typewriter with a talking raven perched upon it, authors missed the obvious "Why is a raven like a writing desk?" reference.)

After the book, you can graduate to the Gobler Toys website. There is one glaring discrepancy; the book reports Gobler as disappearing in 1972, while the website reports his death in 1976.

But, when you're grooming the mustache on your Fu Manchu I Love You doll, you don't care about stuff like that.

reviewed by **Jack Abramowitz**
www.yumfactory.com

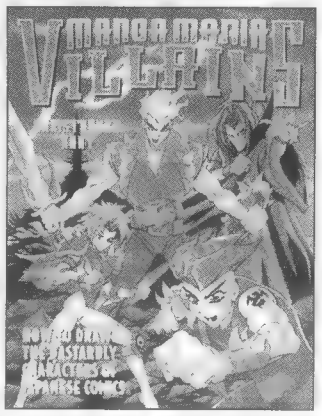
Gobler Toys

PRO	CON
Weird, weird toys.	Website lies!

GRADE: A+

Manga Mania Villains — Watson-Guptill

$19.95, color, 128 pgs., available now
Artist: Christopher Hart
reviewed by **Oliver Chin**



In the latest of a line of *How to Draw* books for fans of Japanese comics and animation, this title attempts to show kids how they can create their own worst enemies.

Successfully spawning a small army of similar books, Hart has jumped on the bandwagon of the moment bigtime. And, like any good trend follower, he has tailored his art style accordingly. Setting above it the marquee of manga, he proceeds to render a range of evil-doer "types," ranging from mega-powered mutants to bad businessmen — and their tools.

However, this is "American manga" dressed up with nowhere to go. Imitation may be the sincerest form of flattery, but readers should know that what makes a person a true villain is more than what they look like. Categorizing arbitrarily and conveniently, Hart makes drawing look easy. But his cookie-cutter approach is too superficial to do aspiring artists much good, if they desire authentic instruction on the topic.

Manga Mania Villains

PRO	CON
Colorful book of characters.	Me too manga.

GRADE: C

www.watson-guptill.com

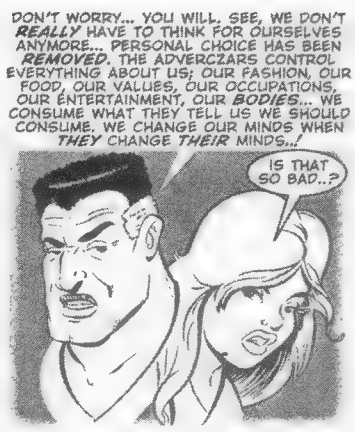
Suicide Blonde Book 1 — Airwave Comics

$5.95, b/w, 64 pgs., available now
Writer: Chris Yambar
Artist: George Broderick Jr.
reviewed by **Jim Johnson**

Anyone who's read Yambar's *Mr. Beat* or his contributions to Bongo's *Bart Simpson Comics* know just how gut-bustingly hilarious his work can be. But Yambar tones the humor down for this story, in a light-hearted but deliberately more serious attempt at

the action-adventure genre.

Unfortunately, it doesn't quite work. The issue has its share of laughs, but they're not complementary with the rest of the story; instead, they're at odds with it. Yambar's shifts from humor to adventure and back don't gel into a cohesive whole. Like sliding back and forth past one's driveway on an icy road, the direction keeps changing, but the destination is never reached. It's a comic book that can't quite decide what it wants to be.


DON'T WORRY... YOU WILL. SEE, WE DON'T REALLY HAVE TO THINK FOR OURSELVES ANYMORE... PERSONAL CHOICE HAS BEEN REMOVED. THE ADVERCZARS CONTROL EVERYTHING ABOUT US; OUR FASHION, OUR FOOD, OUR VALUES, OUR OCCUPATIONS, OUR ENTERTAINMENT, OUR BODIES... WE CONSUME WHAT THEY TELL US WE SHOULD CONSUME. WE CHANGE OUR MINDS WHEN THEY CHANGE THEIR MINDS...!
IS THAT SO BAD...?

Yambar's premise is catchy: The world's most addictive substance is chocolate, and the main character supports the government's goal to destroy it. Problem is: She's become addicted to the stuff. "Su's" battle with giant, evil versions of icons like Mr. Peanut and the Pillsbury Doughboy is typical Yambar hilarity, but between the gags is a plodding storyline that lacks emotion, suspense, and interest.

Yambar deserves to be commended for his venture into other kinds of storytelling. Unfortunately, it's only a marginal success and only serves to remind the reader that it's humor that Yambar does best.

Suicide Blonde Bk. 1

PRO	CON
Funny parts are funny.	Other parts are dull.

GRADE: C

Airwave Comics LLC
PO Box 746
Bethel, CT 06801

Ruse #23 — CrossGen

$2.95, color, 32 pgs., available now
Writer: Scott Beatty; Artist: Butch Guice, Michael Perkins
reviewed by **Jack Abramowitz**

One of the most consistent titles on the stands, *Ruse* is an excellent example of how the detective genre can be accomplished in the comics medium.

Simon Archard is a Sherlock Holmes-type: smug, self-satisfied, and unwilling to share his game plan with his assistant. Archard's Watson is Emma Bishop, a striking woman in possession of powers of her own. For reasons not (yet) made clear, Emma is not permitted to use those special abilities. This ties the title into the greater CrossGen universe without its mutating into a super-hero or SF/fantasy comic.

The current issue showcases Simon teaching a criminology course at his local university. Said university is experiencing no small trouble with a sniper. This is a novel concept for the residents of Partington, whose society is similar to the Victorian era. (Would that it were so unthinkable in our own!)

Ruse #23

PRO	CON
Simply excellent.	What's with Emma's powers?

GRADE: A

The sniper provides fodder for Archard's class by way of the topic "Is crime ever random?" While modern-era readers may not agree with Archard's conclusions, they serve him well.

Not only is the art skillfully rendered and completely appropriate for the series, even the credits, letters, and "story so far" pages are designed to fit the feel.

www.crossgen.com

Nextworld — Dark Horse

$13.95, b/w, 168 pgs., available now
Writer and artist: Osamu Tezuka
reviewed by **S.A. Bennett**

Here's yet another early graphic novel by manga maestro Osamu Tezuka that fails to live up to his lofty reputation. Though artistically superior to both *Metropolis* and *Lost World, Nextworld* just isn't convincing as either science-fantasy or as an antiwar polemic.

Part of the problem is that too often the focus is on creaky plot devices (foreign spies, inexplicably identical but unrelated girls, hooded villains, *etc.*), effectively burying his lead, Rokoko. A member of a race of intelligent, insect-sized humanoids with incredible powers, she's introduced early on, then goes missing for the bulk of Volume One.

Though she helps humans even after being treated like a lab specimen, scientist Yamadano remains convinced (without a shred of evidence) her race will treat mankind like cattle — which could be read as a visceral reaction to the post-World War II occupation by the technologically superior Americans. It's to be hoped that Volume Two will provide more definite answers.

Nextworld

PRO	CON
Rokoko.	Shut up, Cocoa!

GRADE: B

www.darkhorse.com

SERIES SPOTLIGHT

***Super Hero Happy Hour* #1-3** — Geekpunk

$3@, b/w, #1 40 pgs.; #2-3 32 pgs.@, available now
Writer: Dan Taylor; Artist: Chris Fason

So, a guy with a frog on his shoulder walks into a bar. Bartender says to him, "What's that doing there?" Frog says, "I can't reach the bar by myself."

Ooh. Tough crowd.

Taylor and Fason are facing a tough crowd of their own, trying to lure both super-hero fans who have never ventured beyond mainstream comics and small-press fans who typically loathe super-heroes. And the whole super-human-only bar thing isn't exactly a fresh idea. But their *Cheers*-meets-*Astro City* approach is.

Knowing that super-heroes are like a piñata full of clichés just ready to burst, Taylor takes a few whacks at such super-stereotypes as corny monikers and action-figure licensing. His deconstruction of the super-hero mythos makes the reader look beyond the wonderment of characters like Superman and ask more sensible questions. Such as did Robin ever have to wash and wax the Batmobile while Batman cracked a case? Or did Iron Man get tired hearing crowds yell, "I am Iron Man," after Black Sabbath recorded that song?

As clever as it is in parts, though, Taylor nurses many of the gags like a stale drink, stirring them around a few too many times before finally ordering a fresh round. Super-heroines with bulletproof breast implants are funny; talking about implants for three pages is not. There are plenty of jokes to be made, and they would be best served straight up rather than watered down. And Fason's overpowering use of black backgrounds make the atmosphere more akin to an old low-budget TV show set than a bar where everybody knows your name. They'd better lighten up, for no one will be able to make out a chest logo in such darkness.

Super Hero HappyHour

PRO	CON
Strong shots of super-hero parody.	Some jokes are hung over.

But this remains the super-hero series for those who are tired of super-heroes, and there's no shortage of stories to tell. Like the one in which six super-villains show up at the bar ...

Jim Johnson

GRADE **B+**

www.geekpunk.com

READING ROOM REPORT CARD

From CBG #1562 and #1563

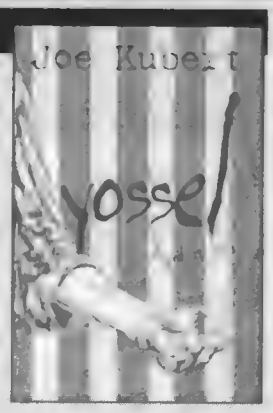
Acredale Kolor Komics Kollection ....B
All-Star Comics Archives Vol. 8 .....A-
Archie & Friends #75 .....B
Barbie: A Visual Guide .....A
Batman Advs.: Dangerous Dames....A
Beach Safari GN .....A
Boneyard Vol. 2 .....B
Boys over Flowers Vol. 2 .....B
Cyborg 009 .....B
*Doctor Octopus: Negative Exposure*A-
Essential Marvel Team-Up .....A-
Fables: The Last Castle.....A-
flcl Vol. 1 C
Gotham Central #6-10 .....A-
.hack/Legend of the Twilight .....B
The Hedge Knight #1-2 .....B
Human Target #2 .....A
icandy #1 .....B
JLA-Z #1 C
Lone #1 .....B+
Megaman #1 .....A-
Ninja High School Annual #15 C
Paper Biscuit: Half Life .....B+
Styx Taxi #1 .....B+
Tuxedo Gin Vol. 2 .....B
Wake the Dead #1 .....A-
Wandering Ones: Ghost Wind.....C-
Wildguard: Casting Call #1 .....A
X-Men: Ultimate Picture Book .....B+

COMICS GUIDE

By Maggie Thompson

Yossel: April 19, 1943 — Ibooks

Joe Kubert, graytones, ISBN 0-7434-7516-X, hardcover with dj, 128 pgs., $24.95, available now.



This is not intended for children, although surely it's something that needs to be part of a wide-ranging educational program. The fictional Yossel is a 15-year-old Jewish artist. Kubert describes it as "a work of fiction, based on a nightmare that was fact." The art is Kubert's pencil renderings, in part to show how Yossel conceives events, even when the boy isn't able to draw them. The decision was an excellent one — making the horrors more bearable for the reader in a way, while simultaneously conveying history as a nightmare. As so often before, Kubert combines words and pictures to magnificent effect: another masterpiece from a writer-artist who has produced an incredible range of important storytelling over the years.

www.komikwerks.com;www.ibooks.net

The Sandman: King of Dreams Chronicle

Alisa Kwitney, color, ISBN 0-8118-3592-8, hardcover with dj, 180 pgs., $35, available now.

CBG's audience probably doesn't need to be told that *Sandman* was a groundbreaking fantasy series scripted by Neil Gaiman, a series of *such* success that it remains in print in its entirety and continues to spin off new properties. Why should fans who know all that want to spend $35 for a hardcover book with much of its material providing reprints of material available elsewhere? Because (a) it's put together by someone who was on hand for preparation for publication of the original project and (b) that means there's much material in this volume that isn't available elsewhere. (Why include the reprinted items, then? For one thing, the world at large hasn't been as lucky as longtime fans have been; this puts the package together in comprehensible form for those who have yet to catch on.) To the right, then, is Leigh Baulch's cover for the original Sandman proposal, and that's the proverbial tip of the iceberg, including items like the first page of Gaiman's response to Berger's response to the Sandman proposal. But it's primarily a gaudy trip through the series, broken down by titles of the reprint volumes and a compelling revisiting that sheds new light on an old (and ongoing) favorite. www.chronicklebooks.com

The Silver Age of Comic Book Art — Collectors Press

Arlen Schumer, color, ISBN 1-888054-85-9, large pb, 176 pgs., $29.95, available now.

Schumer and his wife, Sherri Wolfgang (together as Dynamic Duo Studio) have been involved for years in bringing comic-book stylings to a wider audience. His projects include a lecture series in New York City (See Page 14 for information on his current series.), but of wider importance is this exciting volume on a period in comics history that remains influential to this day. His goal was to avoid focusing on character or story in favor of the artists — and their work. Following an intro on trends and influences of the time, Schumer singles out Carmine Infantino, Steve Ditko, Jack Kirby, Gil Kane, Joe Kubert, Gene Colan, Jim Steranko, and Neal Adams. Each chapter combines text of commentary that illuminates, compares, and contrasts the point Schumer is addressing. Schumer draws from the spectrum of popular entertainment as he blends images with comments from the creators themselves, the sources carefully identified for readers who want to pursue the material further. It's a massive, entertaining, informative project years in the making. www.collectorspress.com

Transformers: G.I. Joe #1 — Dreamwave

$2.95, color, 32 pgs., available now
Writer: John Ney Rieber; Artist: Jae Lee
reviewed by **Brent Frankenhoff**

While Image's *G.I. Joe/Transformers* crossover is set in the earliest years of the "robots in disguise" careers, just as they were revived from their centuries-long state of suspended animation, Dreamwave has turned the clock back, putting a group of Transformers firmly in World War II.

In this reality, G.I. Joe is formed as a special task force to take out Cobra and its robotic allies. Obviously, the Decepticons ally themselves with Cobra, while an Autobot or two work with the Joes.

Unfortunately, Lee's art is not up to the task of differentiating the robots from each other, and the super-dark coloring by June Chung only makes the muddy mess worse. OK, it's set in the 1940s, but that doesn't mean the whole world was in black and white — and extremely dark, to boot.

If the creators are following the Transformers theme, these robots should have forms more closely associated with World War II-era equipment, so Bumblebee can still be a VW Bug and Optimus Prime can be a semi-truck and trailer (probably a Diamond T), but Soundwave's "cassettes" have to be wire recordings, and that's what Ravage appears to have morphed into, unless the long, skinny trailers are just an affectation of Lee's art. Starscream also has long skinny trailers, but he at least morphs into a fighter plane of the era.

The story hops around, and, with the undifferentiated characters, it's almost impossible for the reader to care about what's happening to anyone. The concept was good, but the execution is poor. A different artistic style and lighter coloring could have made this project a fine companion to Image's crossover.

www.dreamwave.com

Two-Step #1 — DC/WildStorm

$2.95, color, 32 pgs., available now
Writer: Warren Ellis: Artist: Amanda Conner
reviewed by **Brett Weiss**

Comic-book readers looking for something a little different from the average four-color experience should pick up *Two-Step*, a humor book from the free-flowing mind of the prolific Warren Ellis (*Transmetropolitan*). Illustrated by the team of Amanda Conner

and Jimmy Palmiotti (the duo responsible for the beautifully drawn *The Pro*), the issue is filled with charming as well as humorously disgusting sight gags (a rat smoking a cigarette, a cat going to the bathroom), and the characters are pleasingly polished in appearance.

The story takes place in the streets of a candy-colored, Mardi Gras-like London, which is filled with belly dancers, musicians, anthropomorphic animals, and more. However, as colorful and as noisy as the place is, it can't assuage the boredom of Rosi Blades, a "camgirl" whom an audience of 20,000 people follow vicariously via the Web. Rosi's night picks up considerably, when a dashing, deliciously ironic "Zen gunman" races past in hot pursuit of a gangster carrying a mysterious package.

Ellis does a great job of creating a love-hate relationship between Rosi and the gunman, and the issue is filled with oddities and quirky quotables. ("I am a Zen gunman. Pulling the trigger is my act of contemplation.") Hopefully, future issues will delve further into (that is to say, make fun of) modern society's voyeuristic tendencies and ever-growing lust for sensational visual stimulation via the Internet.

www.dccomics.com

Two-Step #1

PRO	CON
Surprise package.	Webcam entertainment.

GRADE: A

Drawing on Your Nightmares — Dark Horse

$2.99, color, 32 pgs., available now
Writers: Steve Niles, Eric Powell, Brett Matthews
Artist: Ben Templesmith, Powell, Sean Phillips
reviewed by **Jim Johnson**

Dark Horse billed this as a Halloween special, probably only because this sampler from its recently conceived line of horror comics was solicited for October. The truth is, this comic book has nothing to do with Halloween and could have more accurately been billed a Las Vegas special, for all its content.

Niles and Templesmith take their detective Cal McDonald on a ghoulish search in Vegas, Powell's Goon gets dragged into a case of mistaken identity in a

gambling town, and Matthews and Phillips follow the journey of a vampire through the Vegas of the Buffyverse. But each of these short stories fulfills its mission: to whet the appetites of readers for more of these stories in Dark Horse's other titles.

What's odd about this title, though, is that Dark Horse chose to promote properties that have already received a fair amount of critical acclaim or other notice. Especially when other, lesser-known but equally superb titles (*Devil's Footprints* and *The Blackburne Covenant*, for example) got relatively little promotion. Maybe it didn't think of doing a sampler like this before.

Well, it's never too late to start spreading the word about a generally well-done but under-promoted line of comic books. Hesitant readers would do well to invest three bucks in this appetizer platter; they might find something tasty.

www.darkhorse.com

Drawing on Your Nightmares

PRO	CON
Three good horror shorts.	From already known titles.

GRADE: B

Treehouse of Horror #9 — Bongo

$4.99, color, 48 pgs., available now
Writers: Ian Boothby, Paul Dini, Gary Spencer Millidge
Artists: Dan Brereton, Ted Naifeh, Millidge
reviewed by **Jack Abramowitz**

Three parodies grace this year's Halloween special.

First, the Simpsons meet Tolkien in "Ring around the Simpsons." When America's first family is sucked into Middle Earth, wizards and Hobbits alike better watch their backs. While his depiction of the Simpsons is not exactly "house style" (an indiscretion often overlooked in the *Treehouse* specials), Dan Brereton is the perfect choice to illustrate this.

Batting third is "From Hell and Back," another parody sure to be appreciated by comics fans. As with the Ring story, it takes its inspiration more from the *From Hell* movie than the original, but at least Alan Moore makes a cameo as a Stonecutter. (I want a Stonecutter Alan Moore action figure!)

Between these two, there's a parody of Poe's "The Cask of Amontillado," casting Homer as Fortunato and Moe as Montresor. In places it's almost Poe line-for-line, yet it works incredibly well. Fewer readers are likely to be familiar with this work, but it's still fun.

www.bongo.com

Treehouse of Horror #9

PRO	CON
Fan-friendly parodies.	Based on movie versions.

GRADE: A

Cursed #1 — Image

$2.99, color, 32 pgs., available now
Writer: Fiona Kai Avery; Artist: Romano Molenaar
reviewed by **S.A. Bennett**

Here's another typical Top Cow comic book that's a formulaic blend of pretty girls, slick art, and the icky supernatural. Basically, it's *Witchblade redux*, except the heroine, reporter Shan Beaumont, receives visions instead of Sarah's mystical junk jewelry (though both *do* share an identically shaped face).

Although the story jumps from Egypt to New Orleans to Greece to Germany, the settings are never more than empty potboiler backdrops for a fairly dull plot about an ancient cult led by a female pharaoh who has trouble keeping her clothes on.

Shan's internal struggle with her destiny seems to be externalized by an out-of-balance wardrobe that consists entirely of men's shirts and jackets and painfully short skirts (always color coordinated; in New Orleans the outfit is red, in Germany, it's blue). It's certainly pretty enough; I just wish more thought had been given to just about everything else.

www.imagecomics.com

Cursed #1

PRO	CON
Naked pharaoh action.	Bad fashion in action.

GRADE: C

THE REVIEW CREW

Brent Frankenhoff

Managing editor of ***Comics Buyer's Guide***, Brent manages this rotating circle of ***CBG*** Review Crew writers. In between, he finds time for reviews.
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S.A. Bennett

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Jack is the administrator of a national youth movement. He's been collecting comics for 30 years and writing about them for 10.
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Jim has been a fan of mainstream, independent, and alternative comics for longer than he cares to admit and has given a mental review to each and every comic book in his collection.
E-mail Jim at: JimsReview@Yahoo.com

Brett Weiss

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Oliver Chin

Oliver Chin is director of sales and marketing for North Atlantic Books and Frog Ltd., and a freelance writer for *Comics & Games Retailer*.
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Screening Room

Questions? Comments? Criticisms? Late fees?

Correspondence to CBG, 700 E. State St., Iola, WI 54990
or ohso@krause.com

Rocky & Bullwinkle & Friends Season 1 Sony/Vm...

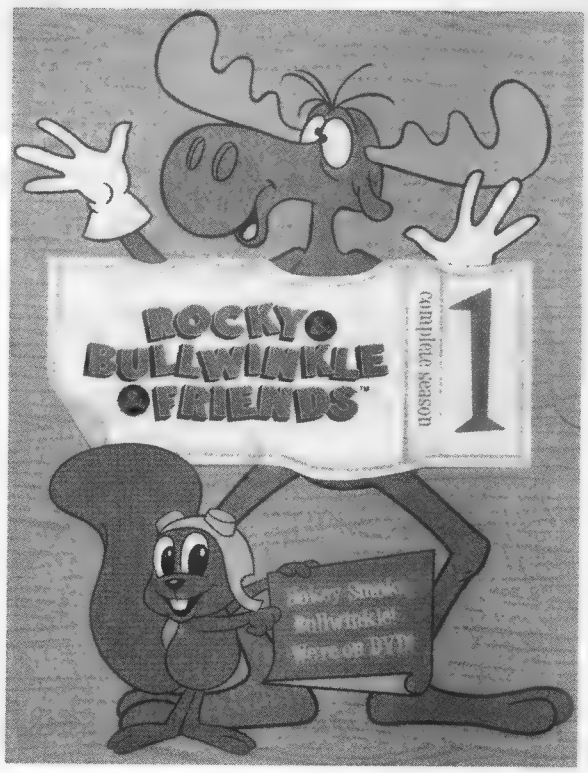
$39.98, 780 min. (four discs), available now
reviewed by **Brent Frankenhoff**

"Now, here's something we hope you'll really like," seems to be the phrase that resonated through the producers of this collection of the first season of the original *Rocky & His Friends* show.

It's wonderful to have the first two Rocky and Bullwinkle serials, "Rocket Fuel Formula" and "Box Top Conspiracy," in order and complete with remastered video and sound, making this the crispest and cleanest set to date. For those who have struggled to watch the serials in order, this is a godsend.

The extras, including appearances by the Bullwinkle puppet with several "Dear Bullwinkle" advice segments are also welcome, but a history of the show is sadly missing from this set. Maybe on Season 2?

Now, if you were reading closely or are a long-time Bullwinkle fan, you'll notice that the titles don't quite match. That's because originally the series was known as *Rocky & His Friends* (there's even a set of promo commercials for that series included on the fourth disc), but, for this release, titles on the shows have been changed to the longer *Rocky & Bullwinkle & Friends*. Also, the second season opener (purported to be the late Jay Ward's favorite) is used in place of the original opener. While that's OK (you can just fast-forward past it), a package that says it's the *complete* season 1 should have *all* the elements of that season, even if that original opener is moved to the bonus disc.



Also, unless you're really up on your Bullwinkle history, the inclusion of "Aesop & Son" and "Dudley Do-Right" segments won't bother you. Those two fillers didn't come along until the series was renamed *The Bullwinkle Show* and shifted networks to NBC for its third season — again, a historical point that could and should have been covered in the bonus materials. However, the inclusion of the "Stokey the Bear" Dudley Do-Right episode does overcome a portion of this objection. The U.S. Forest Service objected heavily to the episode that featured a fire-setting bear and it was only aired once, so it's a definite bonus that isn't promoted on the box.

As for the retail price, don't be scared. Most stores and online retailers are selling this set for the much more affordable $28-$30, a reasonable price.

Rocky & Bullwinkle

PRO	CON
The first two serials in order.	Using material from other seasons

GRADE: A-

Publisher's Showcase

Publisher showcase ads are available at $36.00 each. Typesetting, is included in the cost.

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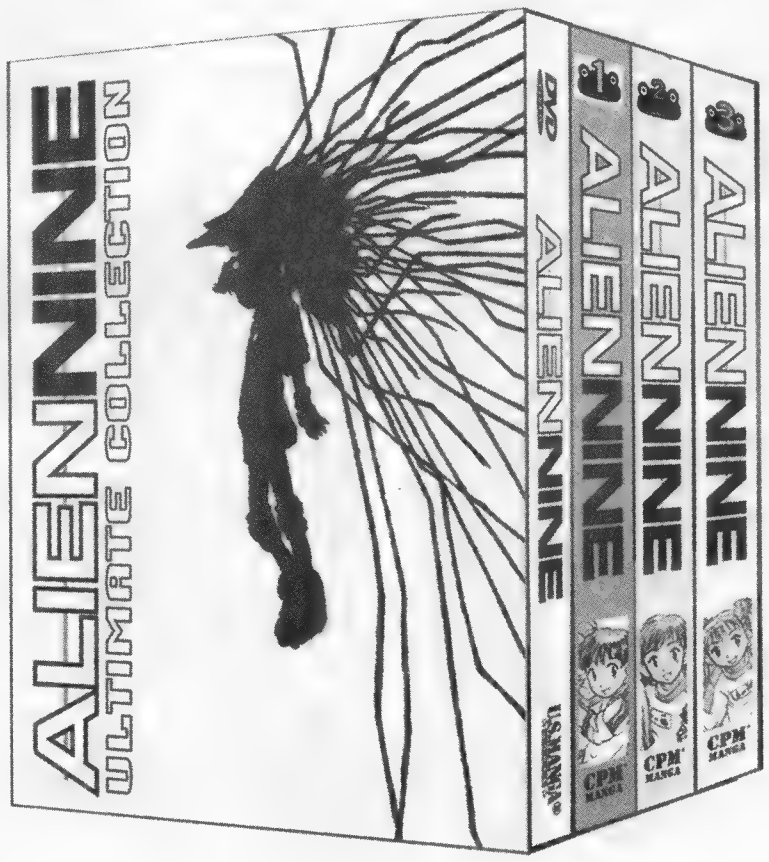

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BACK ISSUES

CBG's weekly nostalgia celebration!

"At CBG, we recognize that the classic comics of yesteryear are why most of us got into comics in the first place. It's our mission to celebrate those comics by reminding you of great characters and stories, presenting insights into what creators had in mind, and searching out affordable reprints!"

Suspending disbelief

Sometimes it's darn near impossible!

Dear Captain, Page 34

The creators, characters, and series people are STILL talking about today!

FLASHBACK

15 years ago

Nov. 7, 1988, *The Wall Street Journal* announced that operating control of Marvel Entertainment Group would be transferred in January from New World Entertainment Ltd. to the Andrews Group Inc., which would pay $82.5 million for the acquisition.

20 years ago

Megaton and Vanguard first appeared in Megaton's *Megaton* #1 (Nov 83).

30 years ago

Batman met The Shadow in "Who Knows What Evil?" in DC's *Batman* #253 (Nov 73).

35 years ago

It seemed a bit late, but the first time readers saw Peter Parker's parents was in Marvel's *Amazing Spider-Man Special* #5 (Nov 68).

40 years ago

Production began on a one-hour pilot script for NBC-TV and MGM with the working title *Solo* on Nov. 20, 1963. It was later retitled *The Man from U.N.C.L.E.*

50 years ago

Justice Machine creator-artist **Mike Gustovich,** with many credits at DC and Marvel, was born Nov. 15, 1953.

55 years ago

DC's *All-American Comics*, which had featured super-heroes, was retitled *All-American Western* with #103 (Nov 48). Green Lantern, Doiby Dickles, Doctor Mid-Nite, and The Black Pirate were booted out of the title in favor of Western stories.

CBG ONLINE!

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PAM dead at 75

Artist, writer, Thunderbolt creator was also career police officer

By **Nathan Melby**

Peter A. Morisi, the Golden and Silver Age artist best-known for creating Peter Cannon Thunderbolt and Johnny Dynamite, died Oct. 12 at the age of 75.

Morisi, a retired police officer, began his career with Fox Comics in 1948. His most prolific, longest stretch in comics was from the late 1950s to the early 1970s with Charlton Comics, but during his career he also worked for Marvel, DC, and other publishers.

Morisi reminisced on how lucky he was to be illustrating comics when he was quoted in *Comics Between the Panels*: "I remember I was in the studio one time and some guy was delivering stuff to one of the other artists. He glanced over at my table and saw me working on pages. A glow came into his eyes, 'My God, you're working on comic books?'

"I said, 'Yeah, why?'

"He said, 'Do you know what you're doing here? You're making dreams for kids!'

"I want to be remembered as a guy who loved comics and always tried."

"I got a charge out of that. I could have bought him dinner that night."

Morisi was born in the Park Slope area of Brooklyn on Jan. 7, 1928, and grew up there, dreaming of being either a policeman or a comic-book artist. Morisi did both.

He studied at the School of Industrial Arts in New York, where he assisted on comic strips including *Dickie Dare*, *The Saint*, and *Flash Gordon*.

His first comic-book work was with Fox Comics in 1948, when he sold a couple of stories before being drafted into the Army.

While stationed in Colorado, he wrote scripts for Fox romance and crime titles.

After his return from the military in 1950, he worked for Quality Comics, Timely Comics, Harvey, Lev Gleason, and Fiction House.

He joined the New York Police Department in 1956 and spent 20 years on the force, working primarily in Brooklyn and lower Manhattan.

Such full-time employment did not prevent his continuing contributions to comics.

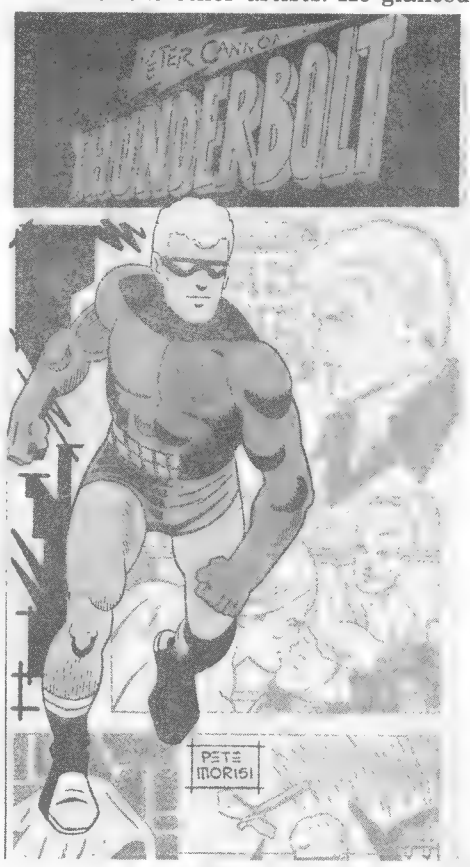
To ensure no one on the police force knew he was moonlighting as an artist, he signed his art "P.A.M."

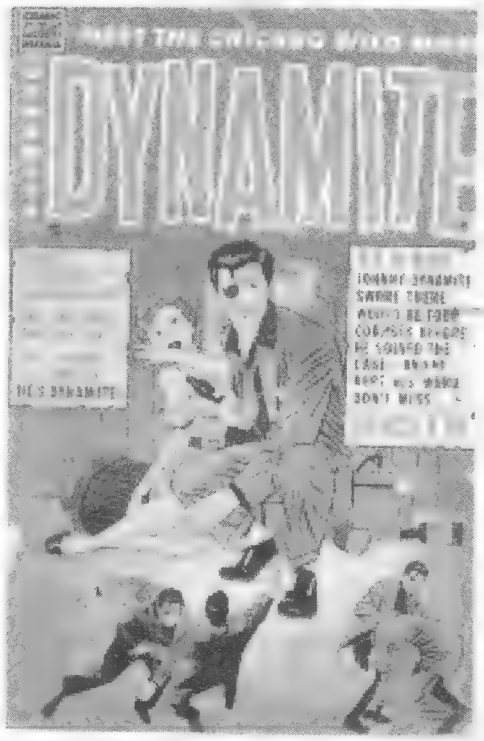
Although some of his work appeared in *Classics Illustrated* and DC comics, his primary comics employment came on such Charlton Westerns as *Billy the Kid*, *Gunmaster*, *Wyatt Earp*, and *Kid Montana*. In 1966, Charlton introduced Morisi's best-known super-hero Peter Cannon, a wealthy hero who had studied various mystic disciplines and applied them to crimefighting.

His wife of 53 years, Louise, died in May, and he is survived by three children, a brother, a sister, and five grandchildren. His funeral was held Oct. 16 in Grant City, N.J.

In regards to his artistic skills, *Comics Between the Panels* quoted Morisi as saying, "I want to be remembered as a guy who loved comics and who always tried."

"I never had the ability of a Toth or a Barry, but I still tried." ✦





In addition to his best-known work on Charlton's ***Thunderbolt,*** *Pete Morisi also worked on dozens of other titles, including* ***Johnny Dynamite.***

INSIDE THIS SECTION

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- **Red-Hot Thrill** by Steven E. Mitchell.....32
- **Dear Captain** by Andrew Smith.....34

Where are some Marvel heads now?

After Galton was involved with transition to a public firm, others helped steer Marvel

As management at Marvel Comics evolves, a look back provides perspective on executive positions at the company in the past. Marvel Entertainment President James Galton was hired in 1975, following Al Landau in the position and handling many duties of the head of the firm, as the company evolved from independent ownership to a company whose stock is traded on the stock exchange. It was he who, for example, hired Jim Shooter as editor in chief.

The term "head" is, clearly, a generalized term that may fill many different functions in a corporation. The "head" of a corporation is not necessarily the person making all the decisions and must at least satisfy the firm's board of directors if not simply fulfill its instructions. Although a "head" of a firm may be the top level most of the public sees, he sits in meetings in which his superiors make decisions he must implement, in addition to formulating many day-to-day procedures.

In 1988 the company was acquired by Andrews Group Inc., for $82.5 million.

A year later, **Terry Stewart** joined Marvel as president and COO and later as vice chairman.

Terry Stewart joined Marvel in 1989.

CATCHING UP WITH
Marvel heads

Stewart, now president and CEO of the Rock and Roll Hall of Fame and Museum, was born and raised in Daphne, Ala., just outside Mobile. Stewart earned a Bachelors of Science in Engineering and a Bachelors of Arts in Education from Rutgers University in New Jersey in 1969.

In 1972 and 1974, he went on to earn his MBA in Finance and JD in Law at Cornell University.

Stewart spent the next 15 years building a traditional business background. He served as an officer of Connecticut Bank & Trust Company from 1974 to 1979.

From 1979 to 1984, he served first as vice president of business development and later as general manager of strategic planning and business development for the Continental Group, Inc. From 1984 to 1989, he served as vice president of business development for Combustion Engineering, Inc.

Long active in civic endeavors, Stewart has served on the Boards of the U.S. Committee for UNICEF and the National Committee for the Prevention of Child Abuse. On the national front, Stewart is on the Boards of the Rhythm & Blues Foundation based in Washington, D.C., and the City Parks Foundation, where he is an advisor for the annual Summer Stage Concert Series in New York City's Central Park. Stewart is also a member of the Development Committee for the National Civil Rights Museum in Memphis, Tenn. In the Cleveland, Ohio, area, he serves on the Boards for the Cleveland Convention & Visitors Bureau, the Greater Cleveland Growth Association, the National Conference for Community and Justice, the Greater Cleveland Roundtable, and the Downtown Cleveland Partnership.

Stewart then switched gears and began pursuing a career in a less traditional industry. In 1989, he joined Marvel Entertainment Group, where he was employed for nine years. In 1991, Stewart was named CNBC Marketing Executive of the Year.

Shirrel Rhoades

In the mid-'90s, Marvel hired **Shirrel Rhoades**, who served as executive vice president and publisher for the company until 1999, when he left to serve as vice president and general manager of the Health Division, U.S. Books & Home Entertainment, for Reader's Digest Association from 1999 to 2002, where he negotiated joint ventures, alliances, and licensing deals. He developed a new non-sweepstakes model for the corporation, delivering $1 million in new profits from single mailings with direct-mail responses up to 8.8%.

Rhoades also has published and sold magazines of his own and served on boards of several others. He is a frequent speaker at publishing-industry functions and is also a guest lecturer at several universities.

In 2002, Rhoades joined Dynamic Resource Group as the company's new marketing director. ✦

IN BRIEF ...

CrossGen releases first hardcover collection

CrossGen Comics will release its first hardcover since its inception in more than three years ago. The book will collect all of the company's covers.

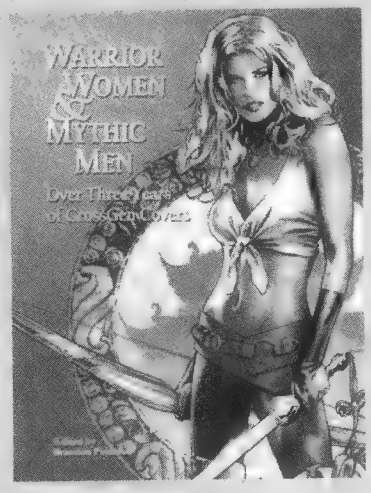
The books will feature the covers clear of logos and text, by artists such as Greg Land, Butch Guice, Jim Cheung, Brandon Peterson, Bart Sears, George Pérez, and more.

Fan favorite characters, such as Arwyn, Simon Archard, Lady Death, Brath, and many others will be featured.

With a cover by Greg Land, the book will feature 500 full-color images, including two dozen unused and previously unpublished covers.

The book is due to be released two months before *The War*, a mini-series that sparks a new direction in CrossGen Comics.

Warrior Women & Mythic Men, the 192-page hardcover is due in-stores Dec. 3 for $29.95.



BIRTHDAYS and INDUSTRY EVENTS

Mon 27 OCT

CBG #1565 ships

Born on this date:
Bernie Wrightson (1948) – **55** years ago

Tue 28 OCT

Born on this date:
Leonard Starr (1925)
Rolf E. Stark (1939)
Jim Valentino (1952)
Stephen Donnelly (1959)
Jim Gillespie (1959)
Ian Shirès (1967)
Karl C. Story (1967)

Wed 29 OCT

Born on this date:
Bill Mauldin (1921)
Ralph Bakshi (1938) – **65** years ago
Nicola Cuti (1944)
Batton Lash (1953) – **50** years ago

New Comics Day! Scheduled to ship:

Dark Horse: *Galactic* #3, *Ultraman Tiga* #3

DC: *Caper* #1, *Cartoon Cartoons* #23, *Catwoman* #24, *Empire* #4, *Green Lantern* #170, *JLA* #89

Image: *Age of Bronze* #18, *Spawn* #139

Marvel: *Crimson Dynamo* #3, *Hulk: Nightmerica* #5, *Mystique* #8, *Namor* #8, *Silver Surfer* #4

Thu 30 OCT

Born on this date:
Don Thompson (1935)
P. Craig Russell (1951)
Michael O'Connell (1968) – **35** years ago

Fri 31 OCT

Born on this date:
Frank Stack (1957)

Sat 1 NOV

Born on this date:
Michael Fleisher
James E. Galton (1924)
Ken Leach (1947)
David Darrigo (1954)
Tony Akins (1960)
Roland Mann (1964)

Sun 2 NOV

Born on this date:
Howard Post (1926)
Steve Ditko (1927)
Tom Lyle (1953) – **50** years ago
Brian Augustyn (1954)
Sharon Wright (1959)

Comic-book controversy long before Wertham

The red-hot thrill: The comic-book crisis of 1948, Part Two

By **Steven E. Mitchell**

Last week: *March 1948 must have been a nightmarish month for comic-book publishers, as ABC's* ***America's Town Meeting of the Air*** *discussed "What's Wrong with the Comics?" and* ***Collier's*** *featured a focus on Fredric Wertham in "Horror in the Nursery." Wertham held the increase in incidence and brutality of delinquency was largely due to the influence of what he labeled "crime comics."*

Wertham's most disturbing conclusions rejected the ideas that comics were an outlet for normal aggressions and that they affected only children predisposed by other factors to delinquency. "Comic books affect good and normal children, too."

Wertham's methods of analysis were not elaborated in his writings, and his reasoning was stated in direct, although abbreviated, form.

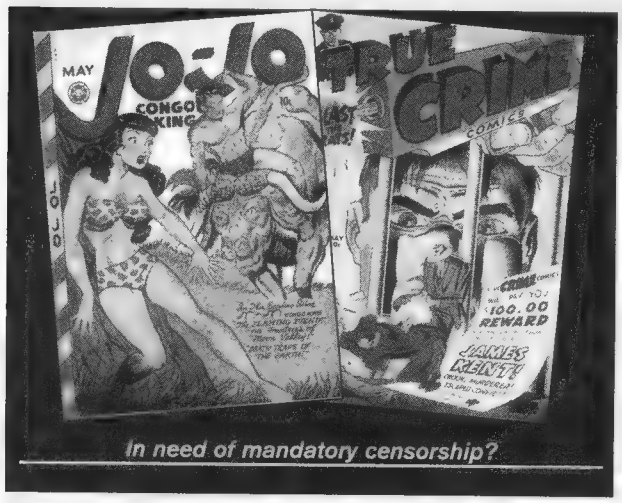
In each case of delinquent behavior, comic books were clearly identified as the common factor: "A boy of 13 is a problem at home and at school. He is a real comic book addict ..." "A boy of 15 took a boy of 12 up a fire escape and threatened to push him down if he didn't give him a quarter. He says: 'I read two comic books a day.' "

Brutality, cruelty, and violence were labeled "the folklore of the comic books." Comic books had immunized "a whole generation against recognition of cruelty and violence." They also stimulated "unhealthy sexual attitudes: sadism, masochism, [and] frigidity."

He stated that it was well known that 75% of all parents opposed comic books. The remainder were indifferent or duped by pro-comic-book propaganda. (In contrast, in 1944 Fawcett advisor Harvey Zorbau cited a public-opinion poll that revealed that 75% of all adults thought comic books were "good, clean fun.")

Comic books represented "Systematic poisoning of the well of childhood spontaneity." There were few alternatives of cheap and good children's literature, because, he charged, the flood of comic books prevented the production of anything better. Comic books were leading to anarchy and, because all the ideals and codes proposed by the industry had failed, they could only be controlled by laws restricting their sale and display.

On Sept 3, 1948, in a speech before the 75th annual Congress of Correction, in Boston, Wertham first called for a national ordinance to protect children from comic books that suggested criminal or sexually abnormal ideas, created an environment of cruelty and deceit, and fostered racial hatred.



In need of mandatory censorship?

Wertham's *Saturday Review* article also presented illustrations from Fox' *Jo-Jo Congo King* #15 (Jun 48) and Magazine Village's *True Crime Comics* #2 (May 47).

> ***"Wertham argued for mandatory censorship of children's literature."***

While Wertham condemned censorship of material intended for adults, he argued for mandatory censorship of children's literature.

On March 15, 1948, on the complaints of the Society to Maintain Public Decency, New York police seized copies of Charles O. Gorhem's novel *The Gilded Hearse*. The Society maintained that the story of the publishing business in the 1930s violated Section 1141 of the Penal Law.

In defense of Gorhem's book, Wertham introduced the *True Crime Comics* illustration in the Municipal Terms Court. Such pictures, he argued, were typical of material available to children for a dime, while the courts acted, instead, to censor adult literature.

On May 19, the complaint against *The Gilded Hearse* was dismissed.

Many of the arguments presented by Wertham were repeated in a more vivid form by folklorist Gershon Legman at the March 19 symposium on comic books conducted by Wertham, and expanded by Legman in *Love and Death: A Study in Censorship* (Breaking Point, 1949; reprint, Hacker Art Books, 1963).

(The original publisher, Breaking Point, was actually Legman. He resorted to a private printing after the book was rejected by 50 publishers, including at least one publisher for each letter of the alphabet.)

According to Legman, sadism was the accepted substitute for sex in all contemporary fiction, a process he described as the "transvaluation of censored sexuality into sadism and literary lynch." In no case was this more apparent than in children's comic books, without exception devoted almost exclusively to violence.

Legman ridiculed the justification offered by the defenders of comic books that fantasy aggression was beneficial.

Their theory amounted to an admission that, in order to accommodate children to civilized life, their natural aggressions had to be diverted so that their real antagonists, teachers and parents, would be free to continue their aggression. It was also an acknowledgement that our society did not have a place for the child.

In Legman's estimation, every American child who was 6 years old in 1938 — once again, the year Superman was introduced — had by 1948 "absorbed an absolute minimum of 18,000 pictorial beatings, shootings, stranglings, blood-puddles, and torturings-to-death from comic (ha-ha) books alone."

According to Legman, repetition on that scale might have been used to teach any child anything. Instead, what it taught was "that violence is heroic, and murder a red-hot thrill."

Each child received "a complete course in paranoid megalomania such as no German child ever had, a total conviction of the morality of force such as no Nazi could even aspire to." Legman pointed to rising delinquency statistics as proof that the argument that comics served as a release for aggression was fallacious.

When the apologists for comics alleged that children who committed comic-book-inspired crimes were neurotic, Legman cheerfully agreed.

"You bet your boots," he affirmed. "After 18,000 pictures of ecstatic murder and heroic sadism, who wouldn't be."

Unlike Wertham, Legman offered no solutions. Instead, he said he believed there were none in a society, which examined "all these thousands of pictures in comic books showing half-naked women being tortured to death, and complain[ed] that they're half-naked."

On March 29, 1948, shortly after the *Town Meeting of the Air* broadcast and Dr. Fredric Wertham's comic-book symposium, a Supreme Court decision gave comic-book publishers reason for both optimism and apprehension.

Murray Winters, a New York City book dealer, had been convicted in the Court of Special Sessions under Article 106, Section 1141, Subdivision 2 of the New York Penal Law with possession with intent to sell 2,000 copies of the June 1946 issue of the magazine *Headquarters Detective, True Cases from the Police Blotter*.

Subdivision 2 of Section 1141 made it a misdemeanor to sell, display, or distribute any book or magazine "devoted to the publication, and principally made up of criminal news, police reports, or accounts of criminal deeds or pictures, or stories of deeds of bloodshed, lust or crime ..."

Winters contended that, because the wording of the statute was vague and indefinite, it violated his right of freedom of speech and press.

On July 19, 1945, the New York Court of Appeals had upheld the conviction and found that the contents of the magazine were "nothing but stories and pictures of bloodshed and lust ... [,] accumulations of details of heinous wrongdoing which plainly carries an appeal to that portion of the public who ... are disposed to take to vice for its own sake."

Winters' appeal to the United States Supreme Court was argued three times, on March 27 and Nov. 19, 1946, and on Nov. 10, 1947. ✦

Next week: *The court's opinion was announced March 29, 1948.*

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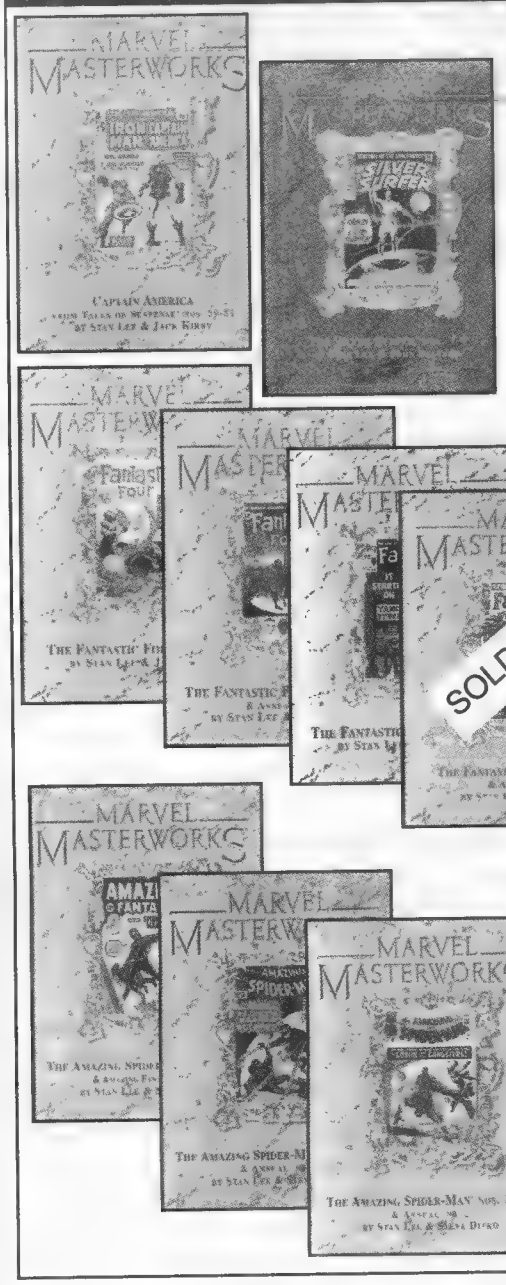

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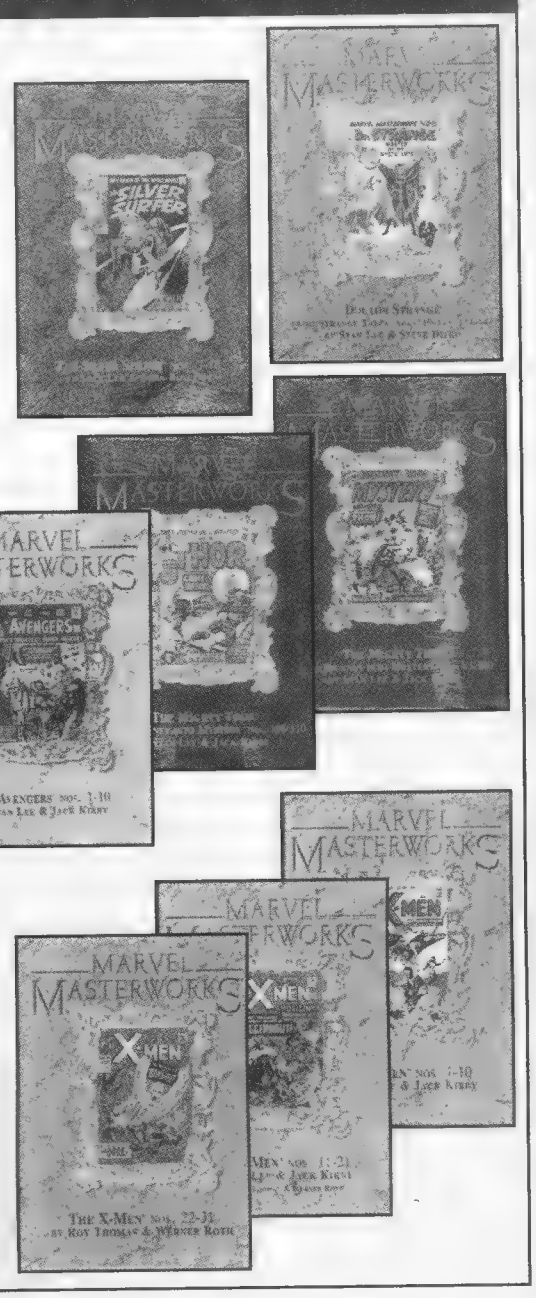

Avengers
new #1 reprints #1-10
Captain America
#1 reprints Tales of Suspense #59-81
Doctor Strange
#1 reprints Strange Tales #110-111,114-141
Fantastic Four
#1 reprints #1-10
#2 reprints #11-20
new #3 reprints #21-30
sorry sold out #4 reprints #31-40
Silver Surfer
#1 reprints #1-6
#2 reprints #7-18

Spider-Man
#1 reprints #1-10
#2 reprints #11-19
new #3 reprints #20-30
Thor
#1 reprints Journey Into Mystery #83-100
#2 reprints Journey Into Mystery #101-110
X-Men
#1 reprints #1-10
#2 reprints #11-21
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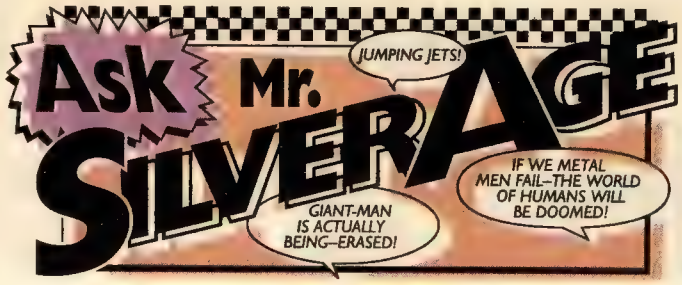
Purple Spider-Man fans respond!

I'd never seen a purple Spidey, I never thought I'd see one. But fans came through.



By **Craig Shutt**

Dear Mr. Silver Age,

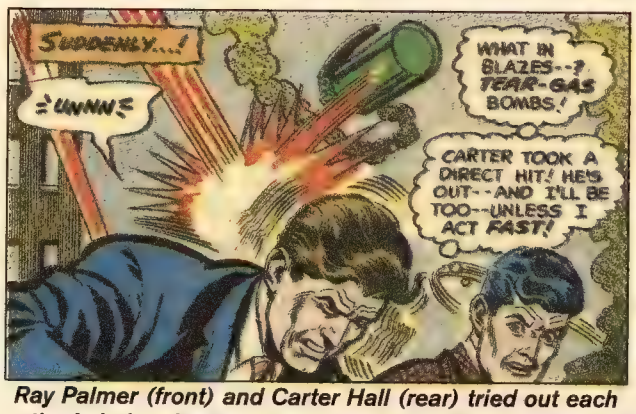
*I was interested in the letter you ran from Rich Willis in **CBG** #1557 about Spider-Man's costume being colored purple and reddish-orange in some of his earliest adventure. You said you didn't remember it, but I'm sure it occurred. Did any fans agree with Rich?*

Paul G.
Central City

Mr. Silver Age says: They did, indeed, agree that Spidey on occasion had a purple costume, Paul. Now that I've seen it, I have to admit that I probably read right past it in the originals. I suppose I chalked it up to the low-quality printing that was inflicted on comics back then or to artistic license to add dramatic lighting.

Ed Coyote, a member of Yahoo's Silver Age Review list with me, sent scans from the first few issues of *Amazing Spider-Man*, indicating Pete wore a purple Spider-suit quite often through #5. After that, the blue coloring predominated — but the purple returned on occasion. Some of his scans are reproduced here. Thanks, Ed!

Truthfully, early Silver Age fans had a tough time determining what was a color error. As I noted in ***CBG*** #1548, June Robbins' hair color varied from blonde to brunette to redhead during her adventures with The Challengers of the Unknown. And in *The Atom & Hawkman* #42 (Apr-May 69), Ray Palmer and Carter Hall sported each other's hair color throughout the issue. Were the changes key clues to a cunning plot? Nah, they were goofs.



*Ray Palmer (front) and Carter Hall (rear) tried out each other's hair color throughout **Atom & Hawkman** #42.*

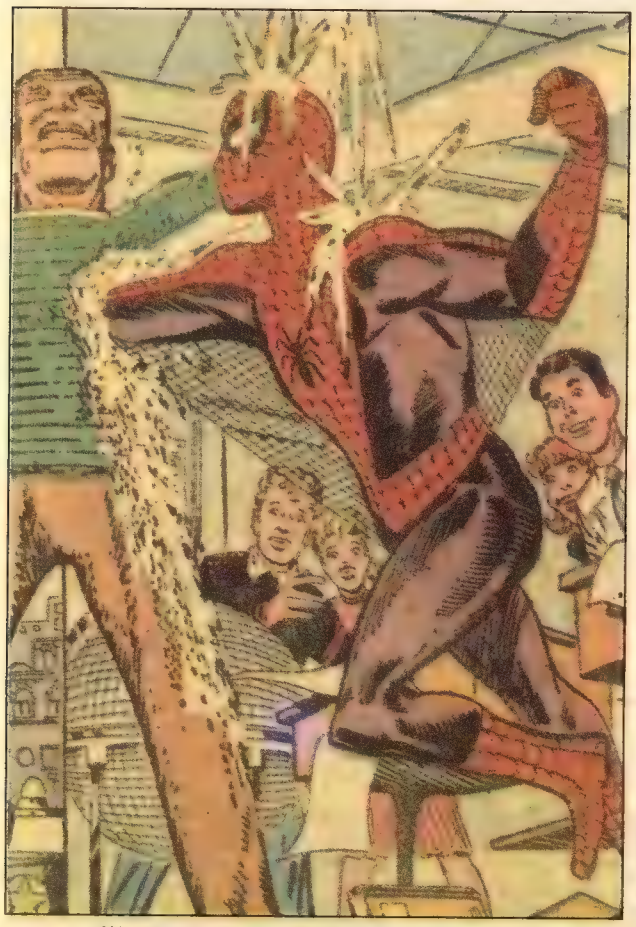
But in other stories, color changes were significant. In one Superboy story (I won't say which to avoid a spoiler), the clue to the mystery lay in the fact that The Boy of Steel's emblem featured reversed colors, indicating he was really from another dimension. Fans were asked if they'd noticed — but, if some had, they'd probably assumed it was a coloring error.

Similarly, the Aquaman story in *Adventure Comics* #275 (Aug 60), reprinted in *Aquaman Archives* #1, had The Sea King realizing he wasn't really in an alien rocketship because outer space was blue. Fans might have realized that, as well, if every postage-stamp-sized background always was colored to accurately reflect reality. But backgrounds often were tinted virtually *any* hue to offset the foreground, making it difficult to realize *this* one was significant.

The fans who responded to my request to confirm Rich's sighting of a purple Spider-Man made other interesting points about comics printing, as well:

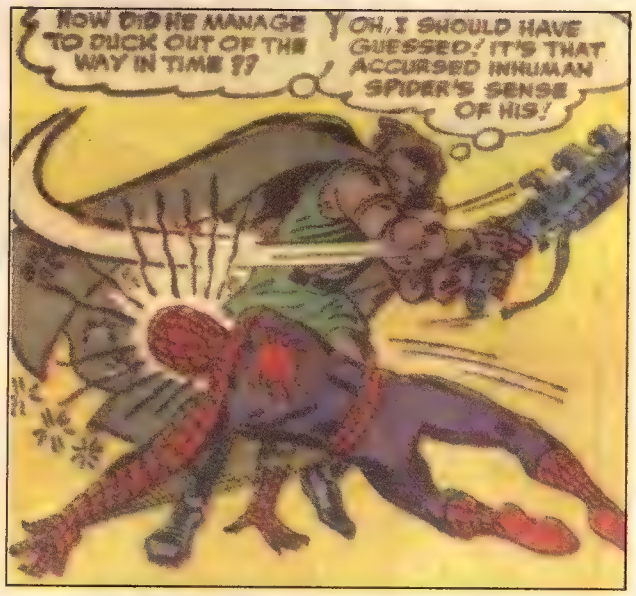
Dear Mr. Silver Age,

In response to the question about Spider-Man's costume colors, the blue portions of Spidey's costume *were* indeed purple in the early stories, as can be seen in this detail from the splash page of *Amazing Spider-Man* #4 (the only one of those early issues I own).



*Was the purple spider-suit supposed to be black with shiny highlights? Check out this detail from **ASM** #4 (by Dave Potts).*

As to the red portions being red-orange, I don't know if I'd go that far. True, they are a bit orangey compared to what we're familiar with, but *everything* red in the entire comic is this same slightly orangey-red color. As



*In **ASM** #5, Spidey's suit was a nice, solid purple (scan courtesy Ed Coyote).*

I'm sure you're aware, the color red in a comic book is made by mixing magenta and yellow (since red isn't really a primary color in pigment, despite what they told us in grade school). It appears that the printers Marvel used at the time didn't have quite enough magenta for their yellow, and this is what their red looked like.

On the subject of Spider-Man's color scheme, I suspect that his costume was originally intended to be red and *black*. If you look at *Amazing Fantasy* #15 (or reprints thereof — which is the only way I've ever seen it, so I don't know whether they used blue or purple in that one), the "blue" portions are almost entirely black, with just a few blue (or possibly purple) highlights. The early issues of *Amazing Spider-Man* didn't use as much black as the initial story, but they do have heavier blacks on the costume than later issues would have.

Similar progressions from black-with-blue-highlights to blue-with-black-shadows also occurred with other characters, notably Batman and The Blackhawks (who for most of their careers would more aptly have been called the Bluehawks, but that would have sounded silly). Maybe it's easier to depict musculature with black shadows on a blue (or purple) costume than with blue (or purple) highlights on a black costume. Or maybe somebody just decided that a more colorful appearance would look better than a dark one — though I personally find the red-and-black look in *Amazing Fantasy* striking.

Dave Potts
drpotts@black-hole.com

*(Thanks for the citation and scan, Dave. I can almost see the poor printer, who boosted the red in one issue, giving Spidey a solid red torso while turning his legs and arms purple (**i.e.**, too much red in the blue). To fix that next time, he cut back the red — only to create an orange torso (**i.e.**, too little red with the yellow).*

*The original **AF** #15 does make it look as if Spidey's suit was to be black with blue highlights — not to mention that the spider logo on his back was blue, not red, and it stood out against the blue-black suit. As you note,*

Did The Blackhawks wear blue leather suits, or was it shiny black with blue highlights — until the tail wagged the dog?

black with blue highlights certainly was the intent with Batman and The Blackhawks (and Superman's hair). I'm sure the Blackhawks were wearing black leather. But, since black can't be outlined easily, it no doubt was lightened in both cases to help with definition. At some point, the blue took over and the concept of "shiny black" was lost. Thankfully, that didn't happen with The Hair of Steel. — MSA)

Dear Mr. Silver Age:

I know exactly what Rich Willis be talkin' 'bout. I owned coverless copies of *ASM* #13, #15, and #17-20, and covered copies of 21 through 69. I sold them a long time ago (an experience not unlike selling your soul).

My clearest recollection of the purple-instead-of-blue coloring is in *ASM* #25, and I remember thinking how much better I liked it. As for the red-orange, I have two theories about that: 1) it was still red, but looked red-orange in juxtaposition to the purple; or 2) the red was red-orange because there were irregularities in both the blue and the red parts of the costume in certain print runs.

It wouldn't surprise me if you hear from collectors who have originals of the early run in which the colors were consistently blue and red. (Collectors who have a CGC-graded copy of *ASM* #25, I triple-dog-dares ya to bust the seal and take a look.)

If memory serves, Marvel shared its printer with DC back then. Were there months when Superman sucked up all the blue and red ink, leaving only purple and red-orange for Spidey?

I never saw red-orange, only red. The "blue" was definitely purple in #25 and was either purple or a different shade of blue in #29, #35, and #43. I know for certain the blue was always blue on the covers, at least all the ones I owned.

In my collection, the color switch wasn't continuous, but rather a hit-and-miss phenomenon. I'm not aware of any two issues in a row where the colors were red and purple. I think there was a reprinting of *ASM* #8 during the Silver Age that also featured the purple costume.

Dennis McCarthy
dmccarthy1@adelphia.net

(I had to laugh at the idea that Superman was sucking up the colors before poor Spidey arrived each month, Dennis. He certainly had enough titles in those early days to need that much more ink. — MSA)

Dear Mr. Silver Age,

Rich Willis is definitely correct! Spidey's colors in the early days were different. I have all the Ditko Spideys,

YOU'RE BEGINNING TO LOOK TIRED, SPIDER-MAN! WHAT A PITY! PERSONALLY, I'M AS FRESH AS EVER! I COULD KEEP THIS UP ALL DAY! IN FACT, I THINK I WILL!
WELL BULLY FOR YOU, BIG MOUTH!
WHY SO SURPRISED, SWEETIE? YOU DIDN'T EXPECT ME TO LET YOU RELOAD, DID YOU?

After a decidedly purple spider-suit in *Amazing Spider-Man* #25 (left), the costume reverted to a solid blue in *Amazing Spider-Man* #26 (right, courtesy of Ed Coyote).

having bought them on the newsstands when they came out, and I recall that, as a kid, I noticed the color change. At least the purple. I even compared the purple-to-blue change by putting two issues side by side.

Perhaps the orange-red to red change wasn't all that apparent. I took it as a change in brightness, I guess.

Marvel used a *very* dark palette of colors in the early '60s. Neal Adams used to tell a story at conventions that Marvel executives thought the wider range of colors that DC sported within its publications actually cost more. To prove Marvel wrong, Adams called the printers, asked about that, and was told there was no extra charge at all. In fact, the guy at the printing plant expressed wonder that Marvel books were always colored so darkly.

I liked the original Spidey colors. The offbeat hues seemed appropriate to Ditko's offbeat pencils. Besides, if I wanted a super-hero in plain ol' red and blue, there was always the Distinguished Competition.

Jeffrey H. Wasserman
jwasserman@yahoo.com

(I'm not surprised to hear Neal Adams would take the bull by the horns to crush a tradition, Jeff. He tended to be that kind of a pain to the executive rear back then — and he hasn't changed much. But, as fitting as the offbeat purple/orange combination might have been, I think it could have been disastrous for Spidey's early popularity. It might have implied he wasn't quite the hero we thought he was, since only villains wore secondary colors. — MSA)

Dear Mr. Silver Age,

Spider-Man was, indeed, colored with hues of purple and red-orange in a couple of early portrayals. The best example of this color scheme can be seen in *Amazing Spider-Man* #25. Several panels use this colorization, while others adhere to the more frequently seen red and blue. I'd encourage you to find a beat-up copy and see for yourself. It's way more fun than acquiring a morgue full of "slabbed" books, stress lines be damned!

Clint Brady
bradycj@comcast.net

*(Thanks for the citations, Clint. You're the second writer to point to **ASM** #25 — and slam slabbed books in doing so. I don't have a problem with slabbing, frankly, because most of the books that get slabbed weren't ones anyone was turning the pages in, anyway. They were sitting in a bank vault somewhere. To me, a slab is a secure distribution method that provides a sight-unseen reassurance of condition. I think the notion that slabs take away comics we'd otherwise be reading — or lock them away forever — is exaggerated. — MSA)*

Dear Mr. Silver Age:

I might have a logical answer to Rich Willis' question in ***CBG*** #1557 about Spider-Man's costume color changes. Has anyone considered bad printing?

Few people in printing have to deal with bad color shifts these days. Even newspapers have wonderful, quality presses today. But it wasn't too long ago when anyone in publishing, especially on newsprint, had to deal with the limitations of the presses. And, when you're getting a good price, you don't complain. That's one of the reasons the early comic book palette had so few colors.

The other reason for a limited palette was because separators cut Rubylith masks for colors. I cut some "Ruby" in my time and I can't believe the old-timers were fast enough to produce monthly comics with this process. These skilled craftsmen, who usually worked for the printer, are some of the most talented unsung heroes of early comics. If readers are interested in this subject, I wrote the best article on the net on this subject at *www.comicartistsdirect.com* — best because it is, apparently, the *only* article on the net on this subject.

Gee, I don't suppose, if colorists threw away those computers, we could have dime comics again?

Gary Scott Beatty
Garybeatty@aol.com

(I, too, marveled at those Rubylith cutters, Gary, the fan versions of which often were mentioned gratefully by fanzine editors for making covers look so snazzy. I don't think eliminating computers would bring back cheap comics, but I don't think they always aid a comic's storytelling, either. But what would you expect from Mr. Silver Age? — MSA.) ✦

*Ask Mr. Silver Age is © 2003 by Craig Shutt. Send all comments to **craigshutt@ameritech.net**. And don't forget that **Baby Boomer Comics**, a collection of Mr. Silver Age's favorite columns from his early days, amazingly enough is available for pre-order from Krause's still-patient operators at (800) 258-0929, offer CBHCS.*

Is justice blind?

In Matt Murdock's case, definitely!

There's wrong — and there's wrong.

And then there's Matt Murdock.

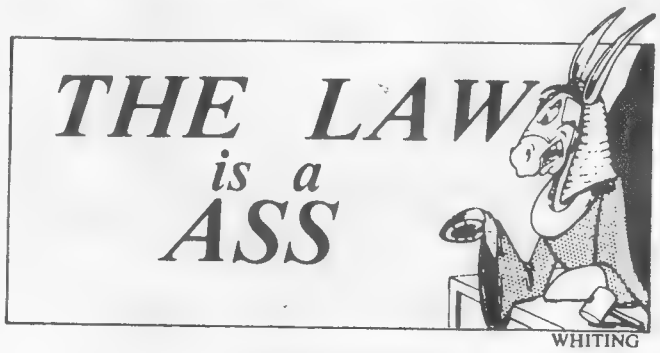
Yes, Matt (blind lawyer *and* Daredevil's secret identity) Murdock — the man who put "il" in front of legal ethics — is up to his old tricks again.

Let me rephrase.

Matt *has* done such questionable things as agree to sue himself and then manufacture false evidence in order to win said suit, but today's gambit is new, even for him. Maybe you can't teach an old dog new tricks, but an old dog can still think them up on its own.

I give *Daredevil* writer Brian Michael Bendis credit: He's not sitting on the *status quo*. He's willing to shake things up in the series. Witness the story in which *The Daily Globe* printed a story revealing that Daredevil's secret identity was Matt Murdock. As you might guess, this *was not* information Matt wanted to be made public. Which is why they call them *secret* identitities and not the Freedom of Information Act. It's what Matt did in *Daredevil* #36 in *response* to his being outed that we're discussing today.

Actually, the *first* thing Matt did was to go into hiding for a few months. I don't have a problem with that. But when he came out of hiding, Matt filed a multi-multi-multi-million dollar — did I happen to mention it was for lots and lots of money? — lawsuit against the *Globe* for invasion of privacy and libel. *That's* what I had problems with.



By **Bob Ingersoll**

Perhaps I should first explain what libel is. Libel, from the English word *libel*, mostly means to publish something that isn't true and that causes damage in either the subject's personal or professional life.

I have no problem with the "written/published" part. We are talking about *The Daily Globe*. Rumor has it: Newspapers *do* write things and print them. Yes, I know some of you think that what newspapers do is line the bottoms of your budgie cage, but, trust me on this: If they didn't print them first, you wouldn't have them for your Norwegian Blue.

I, likewise, have no problem with the "causes damage in one's personal or professional life" part. Since Matt was outed, Mr. Hyde's tried to kill him to get back at Daredevil, and Matt's had problems in courtrooms from judges and prosecutors who have been giving him a hard time over the possibility that he is Daredevil. (And I'm just waiting for the "Conflict of Interest" grievances that will be filed against him by former clients who also happen to have been captured by Daredevil.) All of these would, trust me on this, constitute sufficient harm to support a libel suit.

It's that "not true" part I have problems with. Unless they've revived that whole "Mike Murdock" thing, Matt Murdock *is* the secret identity of Daredevil. Which means, not only did the *Globe* had a replate-the-front-page story, it had a *true* replate-the-front-page story.

Here's the problem: If the article was true and it's the "not true" part of the libel suit that's not true, and the attorney filing the suit knows the "not true" part isn't true, then the attorney's guilty of abuse of process. Matt's using this suit to gain an advantage, despite the fact that he knows his suit has no basis in fact.

Truth is a complete defense to libel. Ordinarily, if someone writes and publishes the truth about someone else, no matter how damaging it might be, he or she *can't* be liable for libel, because he or she didn't commit libel. Matt knows this — knows the *Globe* didn't commit libel when it printed that he was Daredevil. So Matt has knowingly brought a cause of action which he knows has no basis in fact.

The Code of Professional Responsibility expressly forbids filing such suits. I know Matt's blind, but they do have braille editions of the Code. What Matt did was ethically wrong. It wasn't *legally* wrong — that is to say there *is* a cause of action for libel and it could have been filed against the *Globe*, if it weren't for that whole annoying "the article was true" problem. But Matt's libel suit violated the Code of Professional Responsibility, and Matt knew it violated the Code of Professional Responsibility. So it was ethically wrong.

I understand Matt was in something of a corner. If he *didn't* file the libel action, a smart lawyer would argue the lack of a libel suit was a tacit admission that Matt Murdock was Daredevil. Matt's attempt to get people not to believe the *Post* wouldn't have been served. But it would have been ethical. What Matt did might convince people not to believe the *Post* — but might not; a similar suit didn't help Oscar Wilde. *And* it was unethical.

I'd say I was disappointed in Matt, but, when you consider that whole suing yourself and falsifying evidence incident, I don't know what else I should have expected. Let's face it, Matt's crash course in legal ethics crashed and burned years ago. At this rate, he's *libel* to do something really wrong.

But here's the best part of this whole megillah: It's not over. Not for Matt and not for me. In civil suits, the plaintiff can be called as a witness, unlike defendants in criminal trials. Trust me when I tell you the *Post* is going to call Matt as a witness. What's Matt going to do, when the lawyers for the *Post* ask him, "Are you Daredevil?" — and trust me on this, they *are* going to ask him, "Are you Daredevil?" Either he answers truthfully and admits he's Daredevil, which would tend to defeat his purpose, or he lies under oath, says he's not Daredevil, and commits perjury. Which is both unethical *and* against the law.

Will Matt do the right thing or will he do something unethical and illegal?

Why am I even asking? ✦

Bob Ingersoll, legal and ethical lawyer — trust me on this — and legal analyst for this very paper has to love this. Matt goes to trial and he commits perjury. Are we talking future column fodder here or what? This thing could give me more job security than the Wite-Out salesman at Arthur Andersen.

SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP
THIS MORNING MY LAW OFFICE HAS FILED A 400 MILLION DOLLAR LIBEL SUIT AGAINST ROSENTHAL PUBLICATIONS, THE OWNERS AND PUBLISHERS OF THE DAILY GLOBE.
SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP
ALSO NAMED IN THE SUIT ARE THE PUBLISHER, THE EDITOR IN CHIEF AND THE AUTHOR OF THE ARTICLE --
-- WHOSE NAME I WILL NOT MENTION HERE... AS I BELIEVE THAT HAVING THEIR NAMES MENTIONED IN THE MEDIA IS WHAT THIS ENTIRE DEBACLE MY LIFE HAS BECOME, IS ABOUT.
SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP SNAP

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6. Fightin' Marines #163, 165, 167
7. Fightin' Navy #74, 76, 77, 78, 81, 87, 91, 92, 130, 131
8. War (Charlton) 44, 45, 47, 48, 49
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ACE COMICS
#117 (vf) $50.00
#118 (vf-) $40.00
#120 (vf-) $50.00
#121 (fn/vf) $35.00
#122 (vf-) $30.00
#127 (vf-) $30.00
#128 (vf-) $35.00

AIR ACE VOL.3
#3 (fn-) $35.00

BATTLE
#10 (gd/vg) $15.00
#15 (vg+) $24.00
#48 (fr) $3.00
#57 (vg/fn) $16.00
#63 (vg+) $24.00

BATTLE ACTION
#1 (fr/gd) $20.00
#26 (fn) $14.00
#27 (vg+) $13.00

BATTLEFIELD
#3 (fn-) $22.00

BATTLEFRONT
#1 (gd/vg) piece out corner cvr $25.00
#13 (vg) $13.00
#30 (fn+) writing on cvr $30.00
#32 (vg/fn) $20.00
#37 (fn-) writing on cvr $20.00
#45 (gd/vg) $10.00

COMBAT CASEY
#16 (vg-) $16.00
#18 (gd) $11.00

COMBAT KELLY
#5 (fn+) $35.00
#15 (vg/fn) $16.00
#35 (vg) tape on spine $10.00
#36 (vg) $10.00
#39 (vg+) $14.00
#40 (vg/fn) $14.00
#43 (gd) water stain $8.00
#44 (vg+) $10.00
#44 (vg) $9.00

FIGHT COMICS
#83 (vg) $30.00

FIGHTING LEATHERNECKS
#3 (vg) $16.00

FLYBOY
#2 (fn-) $25.00
#5 (fn+) $35.00

FOXHOLE
#1 (fn) $250.00

FROGMAN
#4 (gd/vg) $12.00
#8 (vg+) $13.00

G.I. COMBAT
#29 (fr/gd) $12.00
#36 (gd-) $15.00

G.I. JOE
#10 (vg/fn) $42.00
#12 (vg/fn) $25.00

JUNGLE WAR STORIES
#4 (vg) Dell $5.00

KENT BLAKE
#7 (gd) $15.00

MAN COMICS
#15 (vg+) $14.00
#24 (vg/fn) $16.00

MARINES IN BATTLE
#11 (vg+) $15.00
#12 (vg) $15.00
#13 (vg) $14.00
#20 (gd) $8.00
#21 (fn-) $16.00
#25 (vg+) $15.00

MISTER UNIVERSE
#5 (fn-) $28.00

NAVY COMBAT
#3 (vg-) $12.00
#8 (vg/fn) $20.00

NAVY TALES
#2 (vg+) $28.00
#3 (vg) $25.00

SOLDIER
#5 (fn/vf) $32.00
#6 (vf-) $40.00

SPY FIGHTERS
#15 (vg/fn) $28.00
#10 (vg) $20.00

U.S. FIGHTING AIR FORCE
#1 (gd) loose cvr $10.00

WAR ACTION
#13 (gd+) $9.00

WAR BATTLES
#3 (vg+) $9.00

WAR COMICS
#28 (vg) $18.00
#34 (fn+) $20.00
#44 (vg) $16.00
#45 (vg/fn) writing on cvr $14.00

WAR STORIES
#5 (fn/vf) $30.00

WARFRONT
#21 (vg+) $12.00

YOUNG MEN
#12 (fn-) $25.00
#15 (fn+) $32.00

RIBTICKLER
#2 (vf) $55.00
#5 (fn/vf) $42.00

SUPER CAT
#3 (fn-) $18.00

COO COO COMICS
#28 (vg+) $14.00
#30 (vg) $20.00
#32 (vg/fn) $20.00

ALL FOR LOVE VOL.2
#5 (gd/vg) $9.00

ALL TRUE ROMANCE
#14 (vg) $12.00
#29 (vg+) $14.00

BOY MEETS GIRL
#10 (fn-) $18.00

BUZZY
#52 (vg/fn) $10.00

CALLING ALL GIRLS
#2 (gd) $8.00

CAREER GIRL
#36 (vg-) $4.00

CONFESSIONS OF THE LOVELORN
#81 (fn) $20.00
#89 (vg-) $10.00

CORLISS ARCHER
#1 (vg/fn) $350.00

DARLING LOVE
#7 (vg) $14.00

FALLING IN LOVE
#15 (gd/vg) $16.00

FIRST LOVE
#19 (vg/fn) $10.00

FIRST ROMANCE
#29 (vg/fn) $10.00

GABBY
#11 (gd) $9.00

GIRL CONFESSIONS
#15 (gd/vg) $12.00
#19 (vg/fn) $20.00

GIRL'S LOVE
#40 (vg+) $20.00

GIRLS' LOVE STORIES
#44 (vg) $22.00
#48 (fn-) $25.00
#122 (vg) $6.00
#173 (fn-) $5.00
#177 (fn/vf) $5.00
#180 (vg-) $4.00

GIRL'S ROMANCES
#74 (fn) $20.00
#142 (vf-) $8.00

GLAMOROUS ROMANCES
#51 (fn-) $16.00
#68 (gd+) $9.00

HEART THROBS
#50 (vg/fn) $26.00
#103 (vg-) $6.00

HI-SCHOOL ROMANCE
#66 (vg/fn) $14.00

HOLLYWOOD ROMANCES
#57 (fn/vf) $5.00

I LOVE YOU
#15 (vg/fn) $14.00
#71 (fn) $4.00

JUDY JOINS THE WAVES (VG/FN)
$18.00

JUST MARRIED
#48 (vg) $5.00
#49 (gd/vg) $3.00
#56 (vg+) $4.00

LIFE STORY
#1 (gd/vg) $15.00
#11 (vg/fn) $13.00
#25 (vf) $35.00

LINDA CARTER STUDENT NURSE
#2 (vf-) $30.00

LOVE CONFESSIONS
#25 (vg+) $10.00
#33 (vg+) $8.00

LOVE DIARY
#95 (vg) $2.00
#101 (fn) $4.00

LOVE PROBLEMS
#19 (vg) $8.00

LOVE ROMANCES
#39 (vg-) $10.00
#46 (vg-) $11.00

LOVE SECRETS
#33 (vg/fn) $23.00

LOVE TALES
#45 (vg) $13.00

MY ONLY LOVE
#5 (fn+) $4.00
#7 (vg+) $3.00

MY OWN ROMANCE
#16 (vg/fn) sm water stain $20.00
#21 (fn) $17.00
#28 (gd/vg) $10.00
#34 (vg/fn) $20.00

MY ROMANTIC ADVENTURES
#71 (vg/fn) $16.00

OSCAR
#4 (vg) $22.00

OZZIE AND BABS
#13 (vg/fn) $10.00

PATCHES
#6 (vg/fn) $25.00

PATSY AND HEDY
#50 (fn/vf) $20.00

PATSY WALKER
#18 (vg/fn) tear on back cvr $24.00
#19 (vg/fn) $32.00
#21 (gd/vg) $15.00

POPULAR ROMANCE
#12 (fn-) $32.00

POPULAR TEEN-AGERS
#6 (gd) $40.00

ROMANTIC ADVENTURES
#8 (vg/fn) dust shadow $30.00

ROMANTIC CONFESSIONS VOL.2
#5 (vg+) $14.00

ROMANTIC SECRETS
#5 (vg+) $12.00
#14 (vg) $13.00
#21 (vf-) $6.00
#35 (gd/vg) $10.00
#38 (vg/fn) $11.00

ROMANTIC STORY
#13 (gd/vg) $13.00
#14 (gd) $7.00
#66 (vg-) bottom staple pop $5.00
#84 (vg-) $4.00
#93 (fn+) $5.00

SECRET HEARTS
#34 (fn-) $17.00
#37 (fn) $22.00
#41 (fn) $20.00
#113 (vg) $4.00

SECRET ROMANCE
#2 (vg) $3.00

SECRET STORY
#9 (vg) $14.00
#10 (vg) $14.00
#12 (gd/vg) $10.00
#13 (vg) $10.00

SECRETS OF LOVE AND MARRIAGE VOL.2
#2 (vg) $7.00
#17 (fn/vf) $12.00

SWEETHEART DIARY
#50 (vf-) $7.00
#51 (fn-) $5.00

SWEETHEARTS
#32 (vg/fn) $5.00
#51 (vf-) $9.00
#52 (vg/fn) $7.00
#53 (vg) $7.00

TEEN CONFESSIONS
#40 (vg-) $3.00

TEEN SECRET DIARY
#6 (fn/vf) $5.00

TEEN-AGE CONFIDENTIAL CONFESSIONS
#20 (vg-) $3.00

TEEN-AGE LOVE
#7 (fn+) $10.00

TEEN-AGE LOVE VOL.2
#13 (fn+) $4.50 bottom staple pop

TIME FOR LOVE
#4 (vg) $4.00
#12 (vg) $3.00
#14 (vg) $4.00
#44 (vg) $3.00
#53 (vg-) $3.00

TODAY'S ROMANCE
#8 (vg) $8.00

TRUE LIFE SECRETS
#16 (vg+) $12.00

TRUE LOVE
#49 (vg) $7.00

TRUE SWEETHEART SECRETS
#10 (vg+) $12.00

TRUE TALES OF LOVE
#28 (fn-) $16.00

WEDDING BELLS
#5 (vg/fn) $15.00

YOUNG BRIDES
#17 (vg/fn) $30.00

YOUNG LOVE
#98 (vg+) $3.00
#101 (fn) $4.00
#107 (vf-) $25.00
#107 (fn) $15.00
#108 (fn-) $10.00
#109 (vf-) $20.00
#110 (fn-) $10.00

YOUNG ROMANCE
#6 (vg/fn) $70.00
#16 (vg+) $35.00
#143 (vg) $6.00
#147 (fn) $18.00
#190 (fn-) $4.00
#196 (fn-) $3.00
#198 (vg-) $8.00
#206 (fn-) $3.00
#207 (vg-) $2.00

EXCITING
#29 (vg/fn) small piece out corner $150.00

SUB-MARINER
#11 (fn) color touch $450.00
#27 (vg+) $300.00

SHOCK SUSPENSTORIES
#4 (fn) $90.00
#6 (vg/fn) double cover $250.00
#11 (vg+) $70.00

ARCHIE
#41 (gd/vg) $22.00
#44 (vg-) pencil on cvr $22.00
#45 (vg-) $30.00
#54 (gd/vg) $15.00

ACTION
#21 (vg+) "water stain, rest." $575.00
#24 (fr) "tape on spine, tear seals" $200.00
#34 (fn/vf) $600.00
#53 (fr) $150.00
#94 (fn-) $260.00
#97 (fn+) centerfolds loose at bottom staple $225.00
#112 (vg+) $150.00
#135 (fn-) $120.00
#137 (vg+) $110.00
#168 (fn-) $120.00
#174 (gd/vg) $60.00
#184 (gd) "miscut, tape on cvr" $35.00
#185 (fn/vf) $205.00
#187 (vg-) $70.00

ADVENTURE
#66 (fn+) rest $450.00
#95 (vf-) $400.00
#96 (fn/vf) $400.00
#98 (vg/fn) $250.00
#99 (fn/vf) writing on cvr $350.00
#159 (pr) $25.00
#199 (vg+) $70.00
#204 (gd/vg) $45.00
#207 (vg) $60.00
#208 (fn/vf) $150.00

ALL AMERICAN
#54 (CGC apparent NM-9.2) cvr cleaned & pressed $700.00

ALL FLASH
#17 (fn-) $225.00
#20 (fn-) $225.00
#24 (fn) $225.00

ALL STAR
#5 (vg-) tiny holes through book $650.00
#6 (gd) $450.00
#7 (fr) parts of cover missing $200.00
#12 (gd+) tape on spine $250.00
#13 (gd+) "page missing, spine repair" $175.00
#14 (fr) "coverless, tape on spine" $50.00
#15 (fr/gd) "no back cover, tape on spine" $125.00
#18 (vg-) top staple pop $275.00
#19 (gd/vg) $275.00
#23 (vg/fn) $400.00

BATMAN
#6 (CGC apparent FN/VF 7) Restored $1,100.00
#6 (gd/vg) $700.00
#19 (fr) $180.00
#24 (vg-) $210.00
#25 (gd+) $220.00
#26 (vg/fn) $380.00
#27 (vg+) $450.00
#28 (vg+) $325.00
#29 (vg/fn) $280.00
#31 (gd) $150.00
#32 (vg+) $300.00
#32 (gd/vg) $150.00
#32 (vg) restoration $145.00
#32 (gd/vg) $125.00
#33 (vg) loose centerfold $240.00
#33 (vg-) $190.00
#33 (vg-) $175.00
#34 (vg/fn) $550.00
#34 (gd/vg) $175.00
#34 (gd+) bottom staple pop $100.00
#35 (fr/gd) tape on spine $100.00
#37 (vg-) $325.00
#39 (vg+) $300.00
#40 (vg) $300.00
#40 (vg) tear on back cvr $300.00
#48 (vg) Canadian copy $150.00
#51 (gd/vg) $100.00
#54 (vg) $150.00
#60 (gd) $75.00
#61 (fr) $50.00
#70 (fr) $40.00
#77 (vg+) $130.00
#77 (gd+) $70.00
#77 (gd+) $70.00
#79 (vg+) $135.00
#79 (gd) $75.00
#82 (gd) $70.00
#85 (vg/fn) $140.00
#85 (vg+) $125.00
#86 (vg+) $125.00
#87 (vg+) $160.00
#89 (gd/vg) $85.00

BOY COMMANDOS
#5 (gd/vg) $120.00
#5 (gd+) $100.00
#6 (vg/fn) $175.00

COMIC CAVALCADE
#1 (vg/fn) $2,700.00
#2 (vg/fn) $850.00
#3 (fn/vf) $1,450.00
#4 (fn+) $800.00
#6 (fn/vf) $600.00
#7 (fn/vf) $750.00
#11 (vf-) $750.00

DETECTIVE
#44 (vg) $475.00
#47 (vg) $550.00
#57 (vg+) $400.00
#81 (fn) 2 staples added $230.00
#87 (fr) cvr & Batman story only $25.00
#105 (vg+) $200.00
#110 (fn/vf) name on cover $175.00
#114 (vg/fn) $275.00
#115 (fn-) $300.00
#117 (fn/vf) 2 sm. Holes through book $250.00
#121 (fn/vf) name on cover $200.00
#123 (vg/fn) $200.00
#125 (fn-) $225.00
#127 (vg/fn) $155.00
#157 (gd/vg) $90.00
#160 (gd) $60.00
#161 (vg/fn) $165.00
#166 (fn) $225.00
#167 (vg) $115.00
#175 (vg) $110.00
#188 (vg-) loose center-fold $85.00
#189 (vg/fn) $140.00
#194 (vg/fn) $110.00
#198 (vg/fn) $100.00
#198 (vg+) $80.00
#200 (fn) $225.00
#201 (vg) $75.00
#206 (vg) $100.00
#208 (vg-) sm. Piece out of cvr $75.00
#210 (fn+) $150.00

GREEN LANTERN
#1 (vf) spine restoration & color touch $6,500.00
#4 (vg) $900.00
#20 (vg/fn) $350.00
#34 (gd+) water stain $125.00

MORE FUN
#18 (vf) M/e High (rest) $6,000.00
#103 (vg/fn) $400.00
#105 (vg+) $325.00

REAL FACT
#5 (fn/vf) minor restoration $675.00

REAL FACT COMICS
#1 (fn/vf) $250.00

SENSATION
#114 (vg/fn) View Item $90.00

STAR SPANGLED
#14 (gd/vg) $200.00
#49 (fn/vf) $275.00
#54 (vf) name written on cover $225.00
#65 (fn/vf) $775.00
#70 (vf) $500.00
#73 (fn+) $250.00
#99 (vg/fn) $150.00
#117 (fn-) $175.00
#122 (fn/vf) $200.00
#122 (vg/fn) $125.00
#126 (fn) $120.00

SUPERBOY
#1 (vg+) minor tear seals $1,950.00
#27 (vg/fn) $200.00

SUPERMAN
#9 (gd+) $375.00
#16 (gd/vg) $325.00
#27 (vg+) $250.00
#27 (vg) $225.00
#28 (vg+) $300.00
#28 (vg) $240.00
#29 (vg) $190.00
#35 (vg+) $230.00
#36 (fn/vf) $400.00
#37 (vg) $175.00
#43 (vg/fn) $180.00
#46 (vg) $160.00
#47 (fn+) $250.00
#49 (gd) piece out of bottom cover $75.00
#53 (vg) restored $300.00
#55 (vg) $175.00
#55 (vg-) $150.00
#62 (gd-) $75.00
#65 (vf+) $400.00
#65 (fn) $180.00
#66 (fn-) $155.00
#72 (vg+) $125.00
#72 (vg+) restapled $125.00
#73 (gd) $85.00
#74 (fn-) staples replaced $170.00
#76 (fn-) $600.00
#76 (fn-) $475.00
#77 (vg/fn) tape on spine $110.00
#79 (vg/fn) $145.00
#85 (vg/fn) $115.00
#85 (vg) $95.00
#86 (vg+) $90.00
#88 (fn-) $170.00
#89 (vg/fn) $135.00
#89 (gd/vg) $75.00
#90 (vg+) $140.00
#92 (vg) $85.00
#92 (gd/vg) $70.00
#93 (fn-) $140.00
#93 (vg/fn) $90.00
#94 (vg-) piece out of corner $75.00
#94 (gd) $50.00
#95 (vg/fn) $140.00
#95 (vg) $90.00

WONDER WOMAN
#26 (fr/ga) $80.00

WORLD'S FINEST
#3 (vg/fn) $850.00
#5 (vg+) $600.00
#5 (vg) $420.00
#13 (gd) $225.00
#18 (gd/vg) $265.00
#26 (vg/fn) $210.00
#33 (vg) $125.00

DAREDEVIL
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#3 (fn-) $150.00
#3 (vg-) $65.00
#4 (gd/vg) $60.00
#5 (gd+) $25.00
#6 (vg) $30.00
#8 (fn/vf) $60.00
#9 (vf) $135.00
#9 (vf-) $130.00
#9 (fn+) $60.00
#18 (vf) $75.00
#18 (fn-) $25.00
#20 (fn) $20.00
#21 (fn+) $24.00
#25 (fn/vf) $24.00
#33 (fn-) $15.00
#34 (fn-) $20.00
#35 (vg+) $12.00
#36 (vf-) $35.00
#38 (gd/vg) $5.00
#40 (fn/vf) $30.00
#40 (vf-) $15.00
#41 (vf) $27.00
#42 (vf) $25.00
#43 (fn) $24.00
#44 (fn-) $23.00
#45 (fn) $25.00
#46 (vf) $24.00
#47 (vf) $24.00
#48 (vf-) $24.00
#49 (nm-) $25.00
#50 (vf-) $20.00
#51 (vf-) $20.00
#51 (fn/vf) top staple pop $18.00
#53 (nm-) $27.00
#54 (vf/nm) $20.00
#55 (fn/vf) $17.00
#56 (fn+) $15.00
#57 (vf/nm) $25.00
#57 (fn) $19.00
#58 (vf-) $18.00
#59 (vf+) $20.00
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#61 (vf-) $18.00
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#63 (vf+) $20.00
#64 (vf) $18.00
#65 (vf/nm) $19.00
#67 (vf+) $19.00
#68 (vf) $16.00
#69 (vf-) $18.00
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#100 (vf-) sm stain on back $25.00
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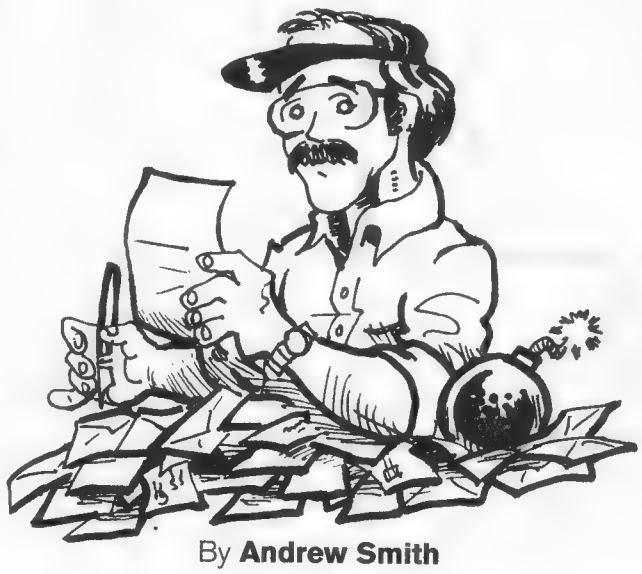
More things you know are wrong

Saying "I disbelieve" doesn't always work

Dear Captain ...



By **Andrew Smith**

Last week, I introduced the term EYKIW to our discussion — the "Everything You Know Is Wrong" story (coined by **Kelvin Childs** of **Rockville, Md.**).

An EYKIW is a specific thing; it's a story that doesn't change much factually about a character but injects a new element or new perspective that invites us to interpret an established character's history or status quo in a new way.

To differentiate EYKIW from other revisionist stories, I defined some of them:

• **Retcon (retroactive continuity):** I like to interpret this one strictly, going back to Roy Thomas' explanation in the letters column in *All-Star Squadron* #18 (Feb 83). It means to implant information in a character's existing timeline that "fills in the blanks" — such as why Doctor Fate inexplicably wore a half-helmet for a little while in the '40s. Thomas explained this in *All-Star Squadron* in a satisfactory way, without changing Doctor Fate's history or status quo, and that to me is a classic Retcon. (I admit, however, to using it freely to refer to most changes, bowing to more common usage.)

• **Revision:** A re-imagining of a character — literally, a "re-vision" — wherein the character is changed wholesale but is unaware that he was ever any different, and readers pretend he never was, either, such as the reboot of Superman in John Byrne's *Man of Steel* (1986).

• **Revamp:** Re-inventing a character in such a way that the character *is* aware of the changes, usually without changing the character's past. (Ideally, the Revamp would be an outgrowth of the character's past, but is usually pretty radical.) An example would be Bobbi Morse becoming Mockingbird, without erasing her past as a S.H.I.E.L.D. biologist.

I expect debate on the above and welcome it. And I only mention these categories so that we don't veer into them; I'm here to talk about EYKIWs.

Because when an EYKIW is good, it's an amazing thing (and when it is, I pronounce it "IQ"). Alan Moore is a master of EYKIWs, and I cited his "Anatomy Lesson" from *Saga of the Swamp Thing* #21 (Jul 71) last week as the gold standard of such tales. This story took a mediocre character and re-invented him with one phrase: *Swamp Thing isn't a man turned into a plant, but a plant who thinks he was once a man.*

Without changing the character's history, Moore asked us (and Swamp Thing) to interpret that history in a different light — which resulted in a new layer of drama for past stories, a new status quo for the present, and jillions of story possibilities for the future. All with one phrase and with minimal damage to the canon. "IQ," indeed.

But when an EYKIW is bad, it's virtually painful (and I pronounce it "Ick-you"). Some are *so* bad that they become a sub-category that **Mr. Silver Age** calls "Mopees," stories so boneheaded that publisher, writer, and reader all develop, by unspoken consensus, mutual amnesia about them.

Since last week I dwelled on IQs, this week I'm listing some Ick-Yous. Some will also be Mopees, so I'll start with the genesis of the term:

"The Real Origin of The Flash!": In *Flash* #167 (Feb 67), we meet the elfin Mopee, a "Heavenly Help-Mate, Initiate Tenth Class" who claims to have been behind the electro-chemical accident that gave Barry Allen his super-speed. However, in doing so he broke some sort of divine guideline and he had to take the powers back. Thinking quickly — naturally — The Flash suggests they simply re-create the accident without Mopee's intervention and restore his super-speed. They do so, and Mopee, presumably, moves on to Help-Mate Initiate Ninth Class. The end.

Oy, gevalt! One can easily see why the editors felt the need for this story — after all, the Silver Age Flash's origin is pretty implausible, all the more so when you consider the same outlandish accident repeated itself for Kid Flash. But ringing in divine intervention was a baaaad idea — all the more so because it repeated the accident a *third* time. And doesn't that mean Barry Allen could create speedsters at will?

Mopee

Fortunately, everyone aware of this story immediately developed the mutual amnesia that now characterizes "The Mopee." Our Heavenly Help-Mate has never been mentioned again (outside of Ambush Bug stories), and more plausible EYKIWs have been introduced to explain the accident. In *Secret Origins Annual* #2 (1988) it was suggested that during the *Crisis on Infinite Earths* Barry Allen, traveling backward in time and reduced to raw energy, expended his life as the lightning bolt that gave his younger self super-speed. And "Terminal Velocity" (*The Flash* #95-100, Nov-Apr 95) augmented this by introducing the "Speed Force," which plausibly explained *all* DC super-speedsters back to the '40s with a single, elegant concept. The Anti-Mopee, if you will.

I do think it's ironic that Mopee has become famous precisely because he was instantly forgotten. There's an EYKIW in there, somewhere ...

• **"Turning Point!":** Lockjaw of The Inhumans had been portrayed consistently as a canine — albeit a really big, teleporting one — since his introduction in Stan Lee and Jack Kirby's run on *Fantastic Four*. You know, getting his (really big) belly rubbed, chasing (really big) sticks, eating from a (really big) bucket.

In *The Thing* #3 (Sep 83), writer John Byrne pulled an EYKIW by establishing that Lockjaw wasn't an Inhuman dog — he was an Inhuman person who *looked* like a dog. Nothing about the character's past was changed; we were just asked to interpret it differently.

And, brother, what an Ick-You *that* was. It made The Inhuman Royal Family look callous beyond belief, treating one of their own — a relative, at that — like a dog, based on his looks! *This* is a society that values genetic diversity? Lockjaw's humiliation would be beyond description, as would the depth of the Royal Family's heartlessness. And what does that say about Inhuman society? I mean, let's hope the Terrigen Mists never make anyone look like a punching bag or a blow-up sex doll.

Fortunately, this EYKIW was itself later EYKIWed — writer Peter David dismissed the idea in *X-Factor* #71 (Oct 91) as a joke pulled on Ben Grimm. Thank Agon — what *The Thing* #3 did to Lockjaw shouldn't happen to a dog. I'm surprised Triton didn't have to live in a goldfish bowl.

• **"Better a Widow!":** Speaking of undoing EYKIWs, last week I praised Roy Thomas's EYKIW in *Giant-Size Avengers* #3, which repositioned The Vision as a remade Golden Age Human Torch. But Byrne EYKIWed that in *West Coast Avengers* #44 (May 89) by simply having Prof. Horton say, "Nope. He's not one of mine."

THANK YOU ALL FOR YOUR CONCERN. I AM FEELING SOMEWHAT...
MADROX, ISN'T IT? YES... MADROX. WHAT ARE YOU DOING?
I WAS ASKING LOCKJAW WHAT WAS WRONG WITH YOU. BUT HE WASN'T ANSWERING. I KNOW IT'S HARD FOR HIM TO SPEAK, BUT...
SPEAK...?
HEH, HEH HEHHHH HEH...
WHAT'S SO BLASTED FUNNY?
YOU'VE... HA HAHH HA... YOU'VE BEEN TALKING TO BEN GRIMM, HAVEN'T YOU?
I'VE PLAYED CARDS WITH HIM, YEAH. HE TOLD ME THAT LOCKJAW WAS A DEFORMED INHUMAN, NOT A DOG.
HERE, SPEEDY GONZALES. OPEN THIS WHILE YOU EXPLAIN.
GLADLY, MADROX... ANSWER ME THIS. IF LOCKJAW IS A DEFORMED INHUMAN, THEN WHY HAVE THE INHUMANS ALWAYS TALKED TO HIM LIKE A DOG? WOULDN'T THAT BE SOMEWHAT PATRONIZING?

Peter David "fixed" a bad EYKIW concerning Lockjaw in ***X-Factor*** *#71.*

Pooh. This was not an addition; it was a reduction. Story possibilities evaporated, The Vision was reduced in concept, and it opened the door wider to the idea that creating super-powered, freewill androids is an easily achieved feat. Worse, it led into:

• **"Fragments of a Greater Darkness!"** Various writers had labored for years to make both The Vision and The Scarlet Witch more than ciphers, culminating in a long-running romance between the two, then marriage, then — wonder of wonders — children!

Avengers West Coast #52 (Dec 89) simply erased all that. The children were revealed to be mystical constructs (and disappeared), the marriage evaporated, and The Vision was reduced to a cold, emotionless robot with even *less* personality than he'd demonstrated in his *Avengers* #57 debut (Oct 68).

Some of these developments border on Revamp more than EYKIW, but I still have to ask: This is *progress*?

If I were any of the writers who'd slaved to give The Vision a personality, I'd have been hopping mad. As a reader, I was grossly disappointed that everything that I'd read about The Vision for 13 years had been revamped away. And the extermination of the children, via EYKIW, was just cold-blooded.

But, lest it look as if I'm picking on Marvel and Byrne, let's shift gears to:

• **"Thanks for the Memories!"** Since their inception in *Showcase* #37 (Apr 62), The Metal Men were played mostly in a light-hearted vein, even though they were generally destroyed (and rebuilt) in most issues. That was actually the charm — these robots, amusingly doglike in their devotion to Doc Magnus and utterly without a self-preservation instinct, would toss themselves cheerfully into combat in inventive (and usually fatal) ways. We could chuckle at the mayhem, because we didn't have to fear for them — after all, they were just robots.

Not after *Metal Men* #1 (mini-series, Oct 93), in which we discovered that Everything You Know Is Wrong. It turns out that The Metal Men had all been humans once, who met with a fatal accident — and Doc

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NO! NOT YOU! YOU SHOULDN'T BE HERE!
HOW MANY TIMES DO I HAVE TO TELL YOU?!
STAY AWAY FROM LEVEL 12!
HEY! HE'S TURNIN' THAT DISINTEGRATOR ON US!
SPREAD OUT!
Y-Y-YEOWW!!!
BRROOM
DOC!

The Metal Men's "true" origins were revealed in the 1993 mini-series.

Magnus "saved" their lives by transferring their consciousness into small computers called responsometers. Magnus, chillingly, had been pretending for decades that these handicapped humans (their entire bodies were prostheses) were disposable machinery.

Brrr. Not only does that put a cold chill on every previous Metal Men story, but it EYKIWs Doc Magnus as one of the most cold-blooded monsters ever to live. He routinely chanced the deaths of these people in every issue of *Metal Men* to preserve the fiction of his genius for "creating" them. And what about the later addition, "Nameless" — where did *her* "brain" come from? Some nameless victim? Brrr, again.

It didn't help matters that this series also revamped Magnus into a robot (as if you could tell), removing the human-robot interaction that had made the previous series so much fun. [***Spoiler Warning:*** A plot element of the *Metal Men* 1993 mini-series is here.] And it killed — yes, *killed*; he was a human, after all — Gold. (Couldn't have two robots called "the smart one," I guess.)

Hand me my parka, please, and turn up the heat! Not only does this remove any sort of charm for this series, not only does it make the previous stories unreadable — but why isn't Doc Magnus in jail for *life*?

• **"The Man Who Destroyed Krypton!":** As we all know, Jor-El was the Cassandra who predicted Krypton's destruction. Ignored by the Science Council, he labored to save whom he could — his infant son, Kal-El.

But in *Superman* #205 (Apr 68), Kal-El finds out (with the readers) that Everything You Know Is Wrong. A villain called Black Zero explains that Krypton *wasn't* going to blow up — but he took advantage of Jor-El's warning to make it happen, anyway!

Now, you can see why this story made print — it's a pretty dramatic scenario, presenting Superman (the man with a Code against Killing) with a villain so heinous that he'd murdered The Man of Steel's entire race!

But, uh, wait a minute. That transforms Jor-El from Cassandra ... into Chicken Little. He wasn't a great scientist — he was a crackpot! *A crackpot who shot his own son into outer space for no good reason!* Oops.

You may have never heard of this story, and you can guess why: It's a Mopee, never mentioned again that I can recall. (Although the name Black Zero was resurrected for a villain in *Superboy* #62, third series, May 99.) And we're not through with Jor-El yet ...

• **"Superboy's Darkest Secret!"** Regardless of whether or not Jor-El was a paranoid lunatic, we do know he blowed up real good with Krypton, right?

Ahem. Keep in mind that the subject here is "Everything You Know Is Wrong."

Superboy #158 (Jul 69) allowed The Teen of Steel to discover — gasp! — his parents! In suspended animation! In sarcophagi floating in space!

You see, this EYKIW explained, Jor-El had been exposed to radiation by poking around in Krypton's core, radiation that he passed on to Lara.

He put them both in suspended animation until a cure could be found — and the two of them were popped off the planet like a pimple when the whole magilla blew up!

All Superboy has to do is figure a way around the green kryptonite and revive them. Wow!

I mean: Oops. Superboy *can't* revive them — Jor-El and Lara flying around would not only make him non-unique, not only reduce the drama of his origin, not only radically change the status quo ... but, let's face it, with his real parents bending steel and changing the course of mighty rivers, *Superboy* would turn into *The Adventures of Jor-El and Lara,* and The Teen of Tomorrow would spend most issues doing chores and homework. They're his *parents*, after all.

And, if Superboy *doesn't* revive them, then he's not only a failure, but also a really rotten son! Any way you slice it, J&L have to go boom with Krypton or the whole Superman mythos goes boom.

Haven't heard of this one, either? You guessed it: It's a Mopee, never mentioned again.

Whew! That's quite enough Ick-Yous for one week — even though I didn't get to Spider-Clone, "Millennium," and a host of others.

Now it's your turn, Legionnaires: What are your worst EYKIW moments? This is one time Mopees are welcome! ✦

Andrew Smith, who writes the ***Captain Comics*** *syndicated newspaper column, can be reached at* ***capncomics@aol.com*** *or on his message board,* ***www.captaincomics.us.***

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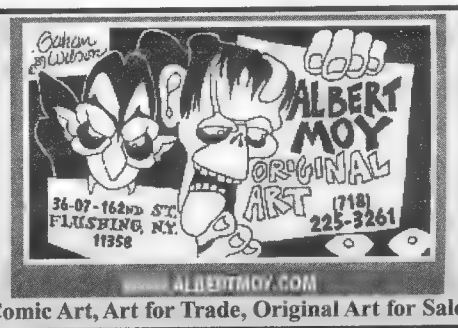


Comic Art, Art for Trade, Original Art for Sale

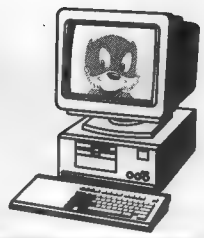
THE GUIDE

*"At **CBG**, we believe that every reader of comics is also a **collector** of comics. We don't throw them away when we're done. While comics are an entertainment medium, certain comic books do accrue value — almost always, older comics in short supply in good condition. It's our mission to watch the secondary market to help you protect the value of your comics and save on the classic comics you want."*

Letter of comment has ramifications!

Chuck Rozanski 1979 letter to Marvel has consequences!

Tales from the Database, Page 46



The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between Oct. 5-11, 2003
All met their reserve price.
Populations reported are as of Aug. 13

***Amazing Spider-Man* Vol. 1 #14**
in CGC 9.6 (NM+)
1 of 7 copies in grade; there are none better.
$16,100

***Amazing Spider-Man* Vol. 1 #16**
in CGC 9.2 (NM-)
One of 18 copies in grade; there are 13 better including 6 in 9.6.
$2,700

***Amazing Fantasy* #15**
in CGC 4.0 (VG)
1 of 34 copies in grade; there are 126 better including 1 in 9.6.
$2,561

***Amazing Spider-Man* Vol. 1 #129**
in CGC 9.6 (NM+)
1 of 34 copies in grade; there is 1 better in 9.8.
$2,402

***Amazing Spider-Man* Vol. 1 #1**
in CGC 5.0 (VG/F)
1 of 28 copies in grade; there are 175 better, including 1 in 9.8
$2,311

***Marvel Premiere* #15**
in CGC 9.8 (NM/M)
1 of 3 copies in grade; there are none better.
$1,940

***Amazing Spider-Man* Vol. 1 #2**
in CGC 7.5 (VF-)
One of 14 copies in grade; there are 45 better including 2 in 9.6.
$1,862

Just like doing comic books

CGC adds magazine grading to its services

By **Nathan Melby**

Comics Guaranty LLC Primary Grader Steve Borock said the company experienced normal bumps in the road on its way to being able to grade magazines, but once the company began, everything went smoothly.

"It is just like doing comic books, whether grading-wise or encapsulation," Borock told ***CBG***. "It is a little more fun right now for the graders, because we are seeing things that we haven't seen in our four years of grading comic books professionally. Not that we have never seen them as collectors, but we have never had to sit there to look for artists and writers, and it is not the stuff that we have been looking at every day for the last four years."

CGC graders Paul Litch, Steve Borock, anmd Mark Haspel show off the company's graded magazines.

He said that the company will only grade comic-book and comic-book-related magazines for the time being, but in the future in will venture into grading other magazines.

"Whether it is *Marvel Super-Specials* or any Warren magazines, we are going to stick to comic-book-related magazines for right now," Borock told CBG.

CGC will, however, grade and encapsulate *Famous Monsters*, and Borock said that is because many comics collectors also collect *Famous Monsters*. And the company plans to expand the service "Although we are not doing *Sports Illustrated*, *Playboy*, or *Time* for now," Borock said, "we will in the future. But for now, we are just getting our feet wet. As a part of the comic-book industry, we figured we would start with the comic-book-related and there is nothing for the *immediate* future for other magazines."

The company began with material submitted in advance, for the time the service became available. "We have already seen some high-grade *Vampirellas*, some *Savage Sword of Conans*," Borock said. "There is some great stuff coming through here. There was even a copy of *Devilina*!"

According to Borock this will not affect the number of four-color comic books the company grades.

"We might have to work a little harder and a little longer, but it will not affect the comic books; they will still be coming out at the same rate." ✦

CGC magazine pricing structure and turnaround times

Economy: $25 per issue on copies valued at $400 or less. 25 business days.

Standard: $34 per issue on copies valued at $400 or less. 15 business days.

Express: $49 per issue at no value limit. 5 business days.

Walkthru: $70 per issue at no value limit. Same-day service.

New Holder is $11 per issue. 10 business days.

"Buyer Protection" is new eBay program

The world's largest online-auction website, eBay, announced it has introduced a new "buyer protection program" through PayPal, the world's leading online payment company.

Launched Oct. 14, the PayPal Buyer Protection Program is available in all categories. Buyers will be eligible to receive coverage up to $500 on all purchases of goods from verified PayPal sellers with a proven track record on eBay.

PayPal will introduce a "Buyer Protection" logo that will be displayed on all qualified sellers' listings. A qualified seller is categorized by his rating and must have at least 50 feedback points and a 98% positive feedback.

The seller must also have a verified PayPal account and be based in the United States or Canada. The program is free.

The increased security provided through the new program covers non-delivery of items or products that are substantially not as described, all with no processing fee.

For transactions that do not qualify under the PayPal Buyer Protection program, eBay will continue to provide its standard protection feature of $200 coverage with a $25 processing fee.

Through its partnership with PayPal, eBay will continue to see to it that the buyer's financial information is never shared with the seller. ✦

INSIDE THIS SECTION

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Comics shop directory

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

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Caveman Comics and Books
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100,000 comics - 1940-2003. Pulps, BLBS, RPGS, Art, Toys. Formerly called "Books, Comics, Records," Tom Kalb - Owner.

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EYE ON eBay

Oct. 5-11, 2003 CGC auctions

by **Darryl Buchanan**

A copy of *Amazing Spider-Man* #14 in 9.6 (NM+) condition was the top auction this week. The book sold for $16,100. *ASM* #14 introduced The Green Goblin, a favorite Spider-Man villain. The scarcity and demand for this issue is reflected in its high price. In the last year and a half on eBay, only four *Amazing Spider-Man* auctions for *any* issue have finished at a higher price. Three of these auctions were for #1's in 9.0 condition, while another copy of #14 in 9.6 sold for $20,750 last year.

GOLDEN AGE: First up was a copy of *Marvel Mystery Comics* #7 in 8.0 condition — sharp condition for a 63-year-old comic book. It brought a high bid of $3,305 but failed to meet the seller's reserve. Only one other *Marvel Mystery Comics* #7 (in 6.5 condition) has been offered on eBay in the last year and a half. That copy had brought $2,100.

An issue of *Superman* #9 in 7.5 (VF-) condition went for $1,700. This is the highest-condition copy of this book ever offered on eBay.

A *Superman* #4 in 4.5 (VG+) condition brought $1,395. This issue featured the second appearance of Lex Luthor (while he still had hair).

A spectacular copy of *Planet Comics* #54 sold for $1,276. The issue, from 1948, was in 9.4 (NM) condition. This was a beautiful-looking copy with a nicely centered cover, sharp corners, and vibrant, bright colors.

SILVER AGE AND NEWER: An *Amazing Spider-Man* #9 in 9.2 (NM-) condition went for $2,700. This issue, written by Stan Lee and Steve Ditko, featured the origin of Electro.

A copy of *Amazing Fantasy* #15 in 4.0 (VF) condition brought $2,561. Copies of *Amazing Fantasy* #15 have been trending upward lately. This copy went for about $250 more than the average 4.0 copy has been bringing lately.

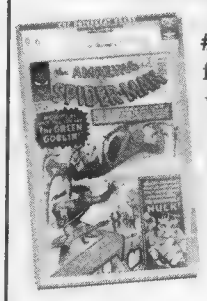
IN DEPTH: This week, there were 1,465 auctions recorded receiving bids, versus 1,543 last week and 1,806 two weeks ago. Total dollar bidding was $225,504, versus $289,572 last week and $246,370 two weeks ago. There were 39 auctions receiving bids of $1,000 or more, compared to 28 last week and 38 two weeks ago.

Darryl Buchanan can be reached at ***dbuchanan@thecomicsheet.com.***

Noteworthy CGC Closing Prices on eBay (All copies are unrestored)

Issue	Grade	Price
Action Comics #80	3.0	$90
Action Comics #84	6.5	$153
Adventure Comics #80	8.0	$760
Amazing Adult Fantasy #7	4.5	$87
Amazing Adventures #1	5.5	$113
Amaz. Advs. Vol. 3 #11	9.4	$677
Amaz. Advs. Vol. 3 #11	9.0	$113
Amazing Fantasy #15	6.0	$1,625
Amazing Fantasy #15	4.0	$2,561
Amazing Fantasy #15	3.0	$1,250
Amazing Spider-Man #1	5.0	$2,311
Amazing Spider-Man #2	7.5	$1,863
Amazing Spider-Man #3	7.0	$995
Amazing Spider-Man #4	7.5	$1,169
Amazing Spider-Man #4	7.0	$613
Amazing Spider-Man #4	5.0	$400
Amazing Spider-Man #5	4.5	$257
Amazing Spider-Man #6	7.5	$760
Amazing Spider-Man #6	5.0	$322
Amazing Spider-Man #6	1.5	$90
Amazing Spider-Man #7	6.5	$203
Amazing Spider-Man #7	6.0	$223
Amazing Spider-Man #8	9.2	$1,276
Amazing Spider-Man #8	5.5	$203
Amazing Spider-Man #8	4.5	$91
Amazing Spider-Man #8	4.0	$133
Amazing Spider-Man #9	9.2	$2,700
Amazing Spider-Man #10	8.5	$738
Amazing Spider-Man #10	5.5	$193
Amazing Spider-Man #10	5.5	$169
Amazing Spider-Man #10	5.0	$128
Amazing Spider-Man #14	9.6	$16,100
Amazing Spider-Man #14	8.0	$1,525
Amazing Spider-Man #14	7.5	$1,075
Amazing Spider-Man #14	7.0	$609
Amazing Spider-Man #14	7.0	$275
Amazing Spider-Man #14	6.0	$440
Amazing Spider-Man #16	9.2	$1,180
Amazing Spider-Man #24	8.5	$189
Amazing Spider-Man #27	9.0	$450
Amazing Spider-Man #29	7.5	$131
Amazing Spider-Man #30	9.2	$401
Amazing Spider-Man #30	9.2	$338
Amazing Spider-Man #32	9.0	$162
Amazing Spider-Man #33	7.5	$100
Amazing Spider-Man #35	8.5	$178
Amazing Spider-Man #47	8.0	$83
Amazing Spider-Man #50	9.0	$623
Amazing Spider-Man #50	7.5	$285
Amazing Spider-Man #52	9.0	$114
Amazing Spider-Man #64	9.4	$305
Amazing Spider-Man #64	9.2	$96
Amazing Spider-Man #67	9.4	$225
Amazing Spider-Man #80	9.2	$91
Amazing Spider-Man #91	9.4	$203
Amazing Spider-Man #92	9.4	$225
Amazing Spider-Man #96	9.0	$90
Amazing Spider-Man #98	9.4	$301
Amazing Spider-Man #100	9.4	$475
Amazing Spider-Man #100	9.2	$277
Amazing Spider-Man #101	9.4	$585
Amazing Spider-Man #101	9.2	$228
Amazing Spider-Man #112	9.4	$100
Amazing Spider-Man #120	9.6	$224
Amazing Spider-Man #121	9.0	$203
Amazing Spider-Man #121	7.0	$103
Amazing Spider-Man #121	7.0	$93
Amazing Spider-Man #129	9.6	$2,403
Amazing Spider-Man #129	9.4	$1,100
Amazing Spider-Man #129	9.4	$895
Amazing Spider-Man #129	9.2	$675
Amazing Spider-Man #129	9.2	$596
Amazing Spider-Man #129	5.0	$173
Amazing Spider-Man #131	9.6	$202
Amazing Spider-Man #135	9.4	$203
Amazing Spider-Man #136	9.2	$123
Amazing Spider-Man #137	9.6	$229
Amazing Spider-Man #147	9.6	$110
Amazing Spider-Man #148	9.6	$190
Amazing Spider-Man #158	9.6	$103
Amazing Spider-Man #194	9.6	$153
Amazing Spider-Man #238	9.4	$100
Amazing Spider-Man #300	9.8	$870
Amazing Spider-Man #300	9.8	$749
Amazing Spider-Man #300	9.6	$220
Amazing Spider-Man #300	9.6	$213
Amazing Spider-Man #300	9.4	$108
Amazing Spider-Man #300	9.4	$105
Amaz. Spider-Man Ann. #1	8.0	$527
Amaz. Spider-Man Ann. #2	8.5	$250
Anthro #5	9.6	$111
Astonishing Tales #1	9.4	$128
Astonishing Tales #25	9.6	$225
Atomic Comics #1	8.0	$485
Avengers #4	8.5	$1,080
Avengers #4	7.0	$650
Avengers #4	4.5	$255
Avengers #10	8.0	$107
Avengers #10	8.0	$103
Avengers #14	9.2	$219
Avengers #22	9.4	$197
Avengers #32	9.6	$203
Avengers #41	9.4	$176
Avengers #48	9.4	$125
Avengers #70	9.2	$100
Batman #9	4.5	$650
Batman #10	3.0	$412
Batman #32	5.0	$249
Batman #38	3.5	$147
Batman #94	9.0	$417
Batman #155	7.0	$133
Batman #181	9.0	$370
Batman (2nd Print) #608	9.8	$203
Beware The Creeper #1	9.6	$231
Black Terror #22	7.0	$200
Blackhawk #20	7.5	$203
Blackhawk #21	6.5	$103
Brave And The Bold #57	9.4	$536
Bullwinkle And Rocky #1	9.4	$152
Captain America #100	9.4	$621
Captain America #100	9.2	$450
Captain America #100	8.0	$178
Captain Marvel #1	9.0	$105
Captain Marvel #4	9.4	$128
Captain Marvel #32	9.6	$93
Captain Savage #2	9.6	$113
Captain Savage #6	9.6	$98
Captain Video #3	4.0	$129
Chamber Of Chills #13	9.2	$220
Chamber Of Chills #22	8.5	$138
Clown Comic Book #1	9.0	$35
Conan The Barbarian #1	9.2	$297
Conan The Barbarian #1	9.0	$265
Conan The Barbarian #1	8.5	$155
Conan The Barbarian #8	9.4	$91
Crack Comics #57	8.5	$128
Daredevil #1	7.0	$810
Daredevil #1	6.5	$562
Daredevil #1	6.5	$560
Daredevil #1	3.0	$178
Daredevil #2	8.5	$586
Daredevil #2	6.0	$170
Daredevil #2	5.5	$115
Daredevil #4	9.0	$338
Daredevil #7	6.5	$183
Daredevil #17	9.0	$140
Daredevil #43	9.4	$362
Daredevil #131	9.6	$498
Daredevil #131	9.4	$294
Daredevil #158	9.4	$99
Daredevil #168	9.2	$103
Daredevil #168	9.2	$92
Defenders #1	9.6	$800
Defenders #10	9.0	$111
Detective Comics #55	8.0	$835
Detective Comics #56	8.5	$996
Detective Comics #64	4.0	$629
Detective Comics #66	4.0	$760
Detective Comics #89	9.0	$750
Detective Comics #95	8.5	$650
Detective Comics #116	8.5	$550
Detective Comics #119	8.5	$549
Fantastic Four #1	4.5	$2,001
Fantastic Four #4	4.5	$387
Fantastic Four #5	4.0	$500
Fantastic Four #5	3.0	$275
Fantastic Four #14	6.0	$72
Fantastic Four #15	7.0	$153
Fantastic Four #16	7.0	$143
Fantastic Four #19	8.5	$325
Fantastic Four #22	7.5	$113
Fantastic Four #27	8.5	$239
Fantastic Four #28	9.0	$501
Fantastic Four #35	9.0	$121
Fantastic Four #36	9.0	$402
Fantastic Four #38	8.0	$90
Fantastic Four #39	8.0	$93
Fantastic Four #41	9.4	$400
Fantastic Four #44	9.6	$725
Fantastic Four #48	6.0	$225
Fantastic Four #48	4.0	$140
Fantastic Four #52	9.0	$279
Fantastic Four #53	9.6	$1,325

Amazing Spider-Man #14 sells for $16,100



A copy of *Amazing Spider-Man* #14 (Jul 64) graded 9.6 (NM+) sold for $16,100 on Oct. 7 on eBay. There were none graded better.

The issue, written by Stan Lee with art by Steve Ditko, features the first appearance of Norman Osborn, The Green Goblin, in "The Grotesque Adventure of The Green Goblin."

– Nathan Melby

ComicLink Comments

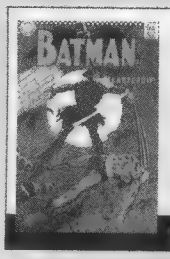
By **Josh Nathanson**

X-MEN #1

Marvel • Sep 1963 • Cover 12¢

This is the finest copy of this issue that has ever been listed on ComicLink and one of the finest in existence. The listed asking price as $50,000, but a $45,000 bid was accepted. Six copies have been graded as high by CGC (three in 9.4, two in 9.6, and one in 9.8). When such gems trade hands, they normally do so privately.

SOLD IN NM (CGC 9.4) FOR: $45,000



BATMAN #189

DC • Feb 1967 • Cover 12¢

The Scarecrow made his first Silver Age appearance in this issue. Scarce in this condition, this is one of the six highest CGC-graded copies and this particular copy came from the Boston collection. Given that pedigree and that it had white pages, it is unlikely that any of the other five copies are more desirable.

SOLD IN NM+ (CGC 9.6) FOR: $950

SPECIAL MARVEL EDITION #15

Marvel • Dec 1973 • Cover 20¢

This issue is significant because it features the first appearance of Shang-Chi, Master of Kung Fu and his more famous father, Fu Manchu. As would be expected of this 9.8 black cover, it is one of the seven highest-graded copies to date by CGC. The sold copy had off-white to white pages.

SOLD IN NM/MT (CGC 9.8) FOR: $1,200

THE BRAVE AND THE BOLD #34

DC • Mar 1961 • Cover 12¢

The issue features the Silver Age updating of popular character Hawkman with art by Joe Kubert. Very rare in this condition, it is one of the three highest CGC-graded copies to date. The sold copy had off-white to white pages.

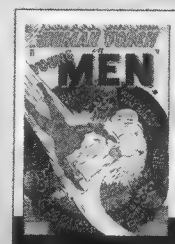
SOLD IN NM (CGC 9.4) FOR: $12,800

IRON MAN #25

Marvel • May 1970 • Cover 15¢

This issue features a great Iron Man vs. Sub-Mariner battle cover. It is one of the most highly demanded covers in the *Iron Man* run. The sold copy was one of six to have been graded as high by CGC (there are currently four 9.6s and two 9.8s). The sold copy was from the Western Pennsylvania collection and had off-white to white pages.

SOLD IN NM+ (CGC 9.6) FOR: $360



YOUNG MEN #27

Atlas • Apr 1954 • Cover 10¢

This Atlas issue features one of the last pre-Silver Age appearances of the original Human Torch and Sub-Mariner. It has art by Burgos, Everett, and Romita. This VG+ is considered to be a pretty nice example of this book since these issues are hardly ever found in high grade.

SOLD IN VG+ (CGC 4.5) FOR: $475

Josh Nathanson is CEO of ComicLink (www.comiclink.com), an online marketplace where a wide selection of condition-verified, investment-quality comic books, comic art, and related memorabilia are bought and sold. For more information, or to sell items, e-mail Josh Nathanson at ***buysell@comiclink.com*** *or call (718) 423-6079. You can see the new, automated version of ComicLink at* ***www.comiclinkexpress.com.***

EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***Comics Buyer's Guide*** compared the differences between the **median closing price offered** at each grade and ***The 2003 CBG Checklist & Price Guide*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** **"Mint"** ...sold for a median price of **NM+2750%** (or **28.5** times the NM guide price) **in the quarter beginning June 1**
*Sample: **36** (95% of all) 9.9 copies sold on eBay*

CGC comics graded **9.8** **"Near Mint/ Mint"** ...sold for a median price of **NM+898%** (or **9.98** times the NM guide price) **in the quarter beginning June 1**
*Sample: **1,544** (81% of all) 9.8 copies sold on eBay*

CGC comics graded **9.6** **"Near Mint+"** ...sold for a median price of **NM+463%** (or **5.63** times the NM guide price) **in the quarter beginning June 1**
*Sample: **2,635** (80% of all) 9.6 copies sold on eBay*

CGC comics graded **9.4** **"Near Mint"** ...sold for a median price of **NM+306%** (or **4.1** times the NM guide price) **in the quarter beginning June 1**
*Sample. **2,617** (80% of all) 9.4 copies sold on eBay*

CBG's definition: *Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.*

CGC comics graded **9.2** **"Near Mint-"** ...sold for a median price of **NM+132%** (or **2.32** times the NM guide price) **in the quarter beginning June 1**
*Sample: **1,728** (81% of all) 9.2 copies sold on eBay*

CGC comics graded **9.0** **"Very Fine/ Near Mint"** ...sold for a median price of **NM+65%** (or **1.7** times the NM guide price) **in the quarter beginning June 1**
*Sample: **1,221** (80% of all) 9.0 copies sold on eBay*

CGC comics graded **8.5** **"Very Fine+"** ...sold for a median of **NM +14%** (or **1.1** times the NM guide price) **in the quarter beginning June 1**
*Sample: **917** (79% of all) 8.5 copies sold on eBay*

CGC comics graded **8.0** **"Very Fine"** ...sold for a median price of **NM -13%** (or **0.87** times the NM guide price) **in the quarter beginning June 1**
*Sample: **755** (78% of all) 8.0 copies sold on eBay*

CBG's definition: *Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.*

CGC comics graded **7.5** **"Very Fine-"** ...sold for a median price of **NM -37%** (or **0.63** times the NM guide price) **in the quarter beginning June 1**
*Sample: **517** (75% of all) 7.5 copies sold on eBay*

CGC comics graded **7.0** **"Fine/ Very Fine"** ...sold for a median price of **NM -49%** (or **0.51** times the NM guide price) **in the quarter beginning June 1**
*Sample: **452** (75% of all) 7.0 copies sold on eBay*

CGC comics graded **6.0** **"Fine"** ...sold for a median price of **NM -68%** (or **0.32** times the NM guide price) **in the quarter beginning June 1**
*Sample: **249** (71% of all) 6.0 copies sold on eBay*

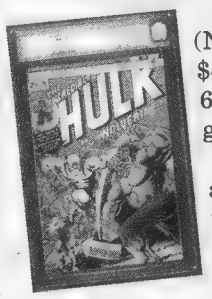
CBG's definition: *Cover worn but clean; no tape or writing. Stress lines, more rounded corners.*

Issue	Grade	Price
Fantastic Four #61	9.2	$91
Fantastic Four #66	9.2	$268
Fantastic Four #72	9.2	$150
Fantastic Four #91	9.4	$130
Fantastic Four #91	9.4	$96
Fantastic Four #112	9.2	$272
Fantastic Four Annual #1	8.0	$405
Fantasy Quarterly #1	9.4	$91
Fathom #1	9.8	$86
Flash #105	6.0	$1,100
Flash #138	8.5	$81
Flash #145	8.5	$80
Flash #165	9.4	$350
Flash #175	9.0	$175
Flash #177	8.5	$60
Flash Comics #61	5.5	$204
Four Color #113	7.5	$157
Freedom Fighters #12	9.6	$61
Freedom Fighters #15	9.6	$61
Friendly Ghost Casper #3	5.0	$61
Funny Picture Stories #2	7.0	$1,100
Ghosts #1	8.5	$81
Giant-Size Creatures #1	9.2	$60
Giant-Size X-Men #1	9.4	$1,334
Giant-Size X-Men #1	9.0	$678
Giant-Size X-Men #1	9.0	$650
Giant-Size X-Men #1	8.0	$380
Giant-Size X-Men #1	6.5	$178
Giant-Size X-Men #1	5.0	$198
Godzilla #1	9.8	$62
Green Arrow #101	9.8	$115
Green Lantern #20	7.5	$475
Green Lantern Vol. 2 #6	4.5	$60
Green Lantern Vol. 2 #59	8.5	$92
Green Lantern Vol. 2 #87	9.0	$61
Harbinger (Pink) #0	9.8	$105
Harvey Comic Hits #57	9.0	$174
Hero For Hire #1	9.0	$91

Issue	Grade	Price
Hot Wheels #1	9.4	$257
House Of Mystery #198	9.4	$75
House Of Secrets #92	7.0	$158
House Of Secrets #92	7.0	$149
Human Fly #1	9.8	$60
Human Torch #37	3.5	$156
Incredible Hulk #1	4.5	$1,605
Incredible Hulk #2	7.0	$325
Incredible Hulk #2	4.5	$406
Incredible Hulk #5	3.0	$150
Incredible Hulk #6	6.5	$455
Incredible Hulk #102	9.4	$554
Incredible Hulk #102	9.2	$300
Incredible Hulk #102	9.2	$255
Incredible Hulk #102	8.0	$111
Incredible Hulk #102	7.5	$100
Incredible Hulk #104	8.0	$73
Incredible Hulk #106	9.0	$144
Incredible Hulk #107	9.6	$371
Incredible Hulk #112	9.6	$143
Incredible Hulk #122	9.6	$500
Incredible Hulk #122	9.4	$150
Incredible Hulk #128	9.4	$92
Incredible Hulk #141	9.6	$684
Incredible Hulk #142	9.6	$108
Incredible Hulk #142	9.4	$69
Incredible Hulk #144	9.4	$101

Issue	Grade	Price
Incredible Hulk #149	9.4	$67
Incredible Hulk #152	9.4	$104
Incredible Hulk #180	9.4	$575
Incredible Hulk #180	9.2	$235
Incredible Hulk #181	9.4	$1,850
Incredible Hulk #181	9.2	$1,147
Incredible Hulk #181	9.0	$960
Incredible Hulk #181	8.0	$518
Incredible Hulk #181	7.5	$311
Incredible Hulk #181	6.5	$365
Incredible Hulk #181	6.0	$297
Incredible Hulk #181	5.0	$293
Incredible Hulk Annual #1	9.2	$169
Incredible Hulk Annual #1	9.2	$108
Inferior Five #6	9.4	$89
Iron Fist #1	9.6	$305
Iron Fist #14	9.4	$265
Iron Fist #14	9.4	$228
Iron Fist #14	9.4	$216
Iron Man #1	9.6	$1,601
Iron Man #1	9.4	$752
Iron Man #1	8.0	$208
Iron Man #1	7.5	$203
Iron Man #1	7.0	$168
Iron Man #3	9.0	$60
Iron Man #8	9.6	$261
Iron Man #20	9.6	$213
Iron Man #43	9.2	$61

Incredible Hulk #181 closes at $1,850



A copy of *Incredible Hulk* #181 (Nov 74) graded 9.4 (NM) sold for $4,000 on Oct. 6 on eBay. There are 63 graded better, with the highest graded 9.9 (M).

The issue, written by Len Wein and drawn by Herb Trimpe, features the first appearance of one of Marvel Comics' most popular characters, Wolverine.

– Nathan Melby

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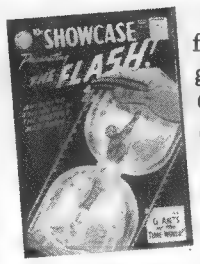
Issue	Grade	Price
It Really Happened #1	7.5	$103
Journey Into Mystery #63	8.0	$294
Journey Into Mystery #65	7.5	$93
Journey Into Mystery #109	8.5	$381
Journey Into Mystery #112	6.5	$120
Journey Into Mystery #121	9.0	$94
Journey Into Mystery #123	9.0	$113
Journey Into Mystery #124	9.6	$250
Journey Into Mystery #125	8.5	$65
Jungle Comics #125	8.0	$124
Korak, Son Of Tarzan #46	9.6	$73
Little Archie #60	9.4	$60
Little Dot #43	8.0	$62
Magneto (Gold) #0	9.4	$61
Man-Thing #1	9.4	$104
Martin Kane #4	8.0	$87
Marvel Double Feature #1	9.6	$123
Marvel Feature #1	9.6	$946
Marvel Feature #1	9.6	$777
Marvel Mystery Comics #7	8.0	$3,305
Marvel Mystery Comics #134	4.0	$990
Marvel Mystery Comics #517	5.5	$1,203
Marvel Mystery Comics #676	5.5	$420
Marvel Mystery Comics #738	4.0	$610
Marvel Mystery Comics #748	5.5	$665
Marvel Premiere #1	9.4	$125
Marvel Premiere #15	9.8	$1,940
Marvel Premiere #15	9.2	$240
Marvel Spotlight #1	9.6	$129
Marvel Spotlight #2	9.4	$386
Marvel Spotlight #2	8.5	$100
Marvel Spotlight #3	9.4	$86
Marvel Spotlight #4	9.4	$86
Marvel Spotlight #5	9.4	$1,050
Marvel Spotlight #5	9.4	$1,008
Marvel Spotlight #5	9.0	$294
Marvel Spotlight #5	8.0	$148
Marvel Super-Heroes #1	9.4	$285
Marvel Team-Up #3	9.4	$103
Marvel Team-Up #8	9.4	$82
Marvel Team-Up #12	9.6	$187
Marvel Team-Up #19	9.6	$99
Marvel Team-Up #117	9.8	$80
Mighty Mouse #1	9.0	$1,124
Miracleman #15	9.4	$100
Moon Girl #3	8.0	$305
Mystery In Space #75	9.2	$450
New Gods #1	9.2	$61
New Mutants #1	9.8	$60
Nick Fury #1	9.2	$125
Nick Fury #1	9.2	$115
Our Army At War #148	9.0	$81
Our Army At War #190	9.4	$240
Phantom Stranger #1	9.4	$447
Phantom Stranger #17	9.4	$61
Planet Comics #54	9.4	$1,277
Police Comics #13	7.5	$340
Rai #1	9.8	$204
Real Life Comics #33	9.8	$443
Real Life Comics #34	9.8	$580
Red Ryder Comics #96	9.2	$98
Richie Rich #15	9.2	$293
Richie Rich Success Stories #7	9.6	$261
Rima, The Jungle Girl #1	9.8	$119
Sad Sack Comics #1	7.0	$614
Saint #5	7.5	$175
Sensation Comics #2	4.0	$600
Sensation Comics #20	4.0	$149
Sgt. Fury #13	8.0	$200
Shazam #1	9.6	$90
Shock SuspenStories #1	4.5	$114
Showcase #36	7.0	$128
Showcase #37	7.0	$350
Showcase #45	9.4	$1,500
Showcase #60	7.5	$129
Silver Streak Comics #5	3.0	$200
Silver Streak Comics #8	7.0	$399
Silver Surfer #1	9.2	$667
Silver Surfer #1	4.0	$406
Silver Surfer #2	9.2	$250
Silver Surfer #3	8.5	$150
Silver Surfer #4	8.0	$233
Silver Surfer #4	6.5	$118
Silver Surfer #14	8.5	$80
Solar, Man Of The Atom #1	9.8	$305
Spawn #1	9.9	$81
Special Marvel Edition #15	9.6	$272
Special Marvel Edition #15	9.6	$252
Special Marvel Edition #15	9.2	$77
Spectacular Spider-Man #1	9.8	$222
Spectre, The #1	9.2	$305
Spectre, The #1	8.5	$153
Spectre, The #3	9.0	$75
Spider-Man (Silver) #1	9.9	$170
Sport Stars #1	7.0	$125
Star Spangled Comics #55	4.5	$79
Star Wars #1	9.8	$275
Star Wars #1	9.6	$75
Strange Adventures #12	7.0	$222
Strange Adventures #206	8.5	$73
Strange Tales #84	8.0	$404
Strange Tales #97	7.5	$493
Strange Tales #97	7.5	$450
Strange Tales #102	8.0	$260
Strange Tales #116	7.5	$90
Strange Tales #126	9.2	$214
Strange Tales #128	9.0	$134
Strange Tales #147	9.6	$158
Strange Tales #167	9.0	$80
Strange Worlds #7	9.4	$1,551
Sub-Mariner #1	9.2	$178
Sub-Mariner #1	8.5	$139
Sub-Mariner #1	8.0	$91
Sub-Mariner #2	9.4	$110
Sub-Mariner #18	8.5	$850
Sub-Mariner Comics #40	6.5	$300
Superman #4	4.5	$1,395
Superman #9	7.5	$1,700
Superman: Red Son #1	9.8	$91
Supernatural Thrillers #5	9.6	$169
Swamp Thing #1	9.4	$295
Swamp Thing #1	8.5	$62
Tales Of Suspense #16	8.0	$377
Tales Of Suspense #54	8.5	$100
Tales Of Suspense #55	9.0	$158
Tales Of Suspense #57	7.5	$125
Tales Of Suspense #63	8.0	$150
Tales Of Suspense #65	8.5	$131
Tales To Astonish #17	7.5	$220
Tales To Astonish #35	3.5	$210
Tales To Astonish #41	7.5	$157
Tales To Astonish #42	6.5	$80
Tales To Astonish #49	9.4	$800
Tales To Astonish #53	9.4	$340
Tales To Astonish #53	9.2	$210
Tales To Astonish #53	8.0	$61
Tales To Astonish #60	6.5	$75
Tales To Astonish #67	8.5	$65
Tales To Astonish #101	9.0	$92
Teen Titans #1	6.5	$90
Teen Titans #40	9.6	$62
Thor #126	8.0	$100
Thor #139	9.4	$160
Thor #154	9.4	$89
Thor #158	9.6	$324
Thor #158	9.4	$150
Thor #159	9.4	$136
Thor #161	9.4	$99
Thor #180	9.4	$79
Tomb Of Dracula #1	9.4	$300
Tomb Of Dracula #1	9.4	$255
Tomb Of Dracula #1	9.2	$154
Tomb Of Dracula #10	9.2	$225
Tomb Of Dracula #10	9.0	$111
Ultimate Spider-Man #1	9.8	$665
Ultimate Spider-Man #1	9.6	$193
Ultimate Spider-Man #1	9.6	$165
Ultimate Spider-Man #1	9.4	$128
Ultimate Spider-Man #1	9.4	$114
Ultimate Spider-Man #1	9.2	$159
Ultimate Spider-Man (DF) #19	9.6	$154
Ultimate Spider-Man #5	9.6	$114
Ultimate Spider-Man #5	9.6	$110
Ultimate Spider-Man #5	9.6	$103
Ultimate Spider-Man #5	9.6	$88
Ultimate Spider-Man #5	9.4	$76
Ultimate Spider-Man #5	9.4	$65
Ultimate Spider-Man #5	9.4	$61
Ultimate Spider-Man #6	9.8	$200
Ultimate Spider-Man #6	9.8	$158
Ultimate X-Men (DF) #1	9.6	$74
Ultimate X-Men (DF) #1	9.2	$60
Uncanny X-Men #1	1.8	$450
Uncanny X-Men #9	7.5	$150
Uncanny X-Men #10	8.5	$235
Uncanny X-Men #11	7.5	$100
Uncanny X-Men #14	7.5	$193
Uncanny X-Men #19	8.5	$118
Uncanny X-Men #20	8.5	$94
Uncanny X-Men #21	9.0	$150
Uncanny X-Men #24	9.4	$366
Uncanny X-Men #29	9.6	$1,025
Uncanny X-Men #40	9.4	$213
Uncanny X-Men #44	9.0	$100
Uncanny X-Men #47	9.4	$208
Uncanny X-Men #56	9.0	$100
Uncanny X-Men #94	9.2	$960
Uncanny X-Men #94	8.0	$281
Uncanny X-Men #94	7.0	$265
Uncanny X-Men #94	7.0	$199
Uncanny X-Men #95	8.5	$88
Uncanny X-Men #96	9.0	$93
Uncanny X-Men #97	9.4	$203
Uncanny X-Men #98	9.4	$150
Uncanny X-Men #99	9.4	$150
Uncanny X-Men #100	9.2	$95
Uncanny X-Men #102	9.4	$118
Uncanny X-Men #105	9.4	$92
Uncanny X-Men #106	9.4	$93
Uncanny X-Men #108	9.4	$101
Uncanny X-Men #108	9.2	$96
Uncanny X-Men #108	9.0	$90
Uncanny X-Men #112	9.4	$91
Uncanny X-Men #116	9.4	$73
Uncanny X-Men #120	9.4	$96
Uncanny X-Men #120	9.2	$90
Uncanny X-Men #122	9.6	$113
Uncanny X-Men #125	9.6	$80
Uncanny X-Men #127	9.6	$77
Uncanny X-Men #130	9.4	$113
Uncanny X-Men #134	9.6	$103
Uncanny X-Men #135	9.6	$91
Uncanny X-Men #135	9.6	$85
Uncanny X-Men #137	9.8	$211
Uncanny X-Men #137	9.6	$80
Uncanny X-Men #137	9.6	$72
Uncanny X-Men #139	9.6	$76
Uncanny X-Men #143	9.6	$63
Unexpected #105	9.4	$106
Unexpected #106	9.2	$60
Weird War Tales #1	9.4	$381
Werewolf By Night #32	9.4	$317
Wolverine #1	9.8	$81
Wolverine #2	9.8	$81
Wolverine #3	9.8	$62
Wolverine #166	9.8	$128
Wolverine: The Origin #1	9.8	$70
Wolverine: The Origin #1	9.8	$63
Wonder Woman #19	9.0	$585
World's Best Comics #1	3.0	$750
World's Finest Comics #161	9.4	$223
X-Men (DF) #25	9.8	$60
Yellowjacket Comics #8	8.5	$275
Young Men #16	8.5	$62
Zip-Jet #1	3.0	$108

Showcase #14 sells for $887



A copy of *Showcase* #14 (Jun 58) from the Nicolas Cage collection graded 6.5 (F+) sold for $887 on Oct. 12 on eBay. There are six copies graded better, with the highest graded 9.0 (VF/NM).

The issue, featuring The Flash, was written by John Broome with art by Carmine Infantino and Frank Giacoia. It features the first appearance and origin of Doctor Alchemy.

– Nathan Melby

TRADERS

Trader ads are available for $48.00 each. Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 3-1/4" x 3-1/4" size.

Mike Robertson
PO Box 372
Maple Valley, WA 98038
E-Mail: MRobert722@aol.com

Comics: Battle Cry (Stanmor 1954) g-vg $5.00
Challengers of the Unknown #32 (DC 1963) vg $8.00
Gene Autry (Dell 1951) #56 g-vg $10.00
Looney Tunes (Dell 1955) #169 vg $8 -- Sgt Fury (Marvel) #8 vg $25
Uncle Scrooge (Dell 1960) #31 small smudges on bc, vg-fi $20
Walt Disney's Comics & Stories (1946) #70 vg $40.00
100 comics, my choice, Marvel-DC-Independent $25 postpaid
Pulps & Pulp Reprints: Action Adventure Stories #17,26,40,65,70,81,82,114 nm, pulps reprints, 30s & 40s, $6 each
High Adventure #54,56-62,65,66,71 nm, pulp reprints 30s/40s $8 ea
Magazine of Fantasy & Science Fiction 1950-Summer (#3) tape top & bottom of spine, g-vg $10.00, 1951-8 vg $10, 1951-10 g $8.00
Pulp Adventures Press Spider reprints #39,44-46,48,85 nm $10 each
Unknown 1940-11,12 both have logo cut off cover otherwise vg, authors to include Hubbard, Kuttner, Sturgeon, both for $30
Books: DC Archives, all nm, 1st printings - Flash Vol 1; Golden Age Flash Vol 1; Justice League Vol 2,3; Superman Vol 1,2 $32 each
Superman The Dailies Vol 1-3 & The Sunday Classics 1939-43, all vfi-nm, 1st printings, softcovers - all 4 volumes $65.00
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Tomahawk		Two Gun Kid contd		Two Gun Kid contd		Wild Bill Hickok	
114 VF-NM	21.00	32 F	24.00	123,130 VF	9.00	15 Fair-G	7.00
109 VG-F	9.00	33 VG-F	20.00	126,128,131 F	6.00	Wyatt Earp (Atlas)	
107 VF	12.00	34 F	27.80	132 VG	4.00	7,14,16,	
113 VG-F	5.00	35 VF-NM	87.00	WD Beaver Valley		VG-F	28.00
115,138 NM	25.00	36 VF	64.00	FC625 VG	14.00	9,15,18 F	33.00
120,122,124,		37 G	8.00	625 F	21.00	Wyatt Earp (Dell)	
140 VF	17.00	40 VG	16.00	WD Davy Crocket		5 VG-F	13.50
123 VF-NM	25.00	42 Poor	4.00	FC631 G+	23.00	Wyatt Earp F.	
133 VG-F	5.00	74 F	12.00	WD Little Hiawatha		Marshall	
134 VF	12.00	76 VG	8.00	FC439 VG	12.00	68 VG	4.00
137 VG	6.00	75 G-VG	6.00	Western Adventure		15 VG-F	15.00
Tom Mix(Fawcette)		76 VG-F	10.00	5 G+	12.00	Wyatt Earp (Dell)	
1 NM ex sm co		78 F-VF	15.00	Western Comics		FC921 F-	22.00
corner cr	625.00	79,86 F	9.00	59 VG	24.00	860 F	33.00
2 VG-F	108.00	79,80 VG	6.00	66 VG	20.00	890 F	24.00
11 VG	50.00	82,87 VF	20.00	Western Hero		4,6 F	18.00
13,14 VG	44.00	84,88,89VF-NM	25.00	81 PM NS	9.00	8,13 VG	12.00
18 G	19.00	90 VF-NM	31.00	90,82 Incomplete	9.00	9 F+	20.00
20 VG	38.00	91 VF-NM	24.00	92 VG	28.00	Zane Grey	
22 F	57.00	92 F	9.00	88 VG	30.00	FC372,555,433,	
24 F	48.00	93 F	6.00	Western Roundup		632 VG	8.00
25 VG-F	40.00	94 VG	4.00	7,8 VG-F ex logo		449 VFexSmSS	12.00
40 VF	83.00	95 NM	38.00	& BCM poor	4.00	484 VF-NM	40.00
31 F-VF	57.00	96,97,99 VF	13.00	8 VF	64.00	484,632 F-VF	21.00
14 VG-F	55.00	98 VF-NM	17.00	Westerner		372,412,433,	
Tonka		100 VF-NM	19.00	24 G	10.00	449,532 VG-F	10.00
FC966 G	9.00	101 VF-NM	11.00	40 Fair	4.00	449,632,532,604,	
Tom Mix Contd		102,119 VF-NM	6.00	Westward Ho Wagons		616 F	12.00
15 F	66.00	103,104,106,		FC738 F	30.00	511 VG	10.00
54 VFexsmSts	30.00	108 F	11.00	Whip Wilson		511 F	15.00
57 G-VG	15.00	105,107,111-		9 (#1) VF	369.00	246 Poor	2.00
57 VG-F	25.00	114 VF	4.00	White Indian		616, 484 VF	30.00
Two Gun Kid		109 VG	9.00	13 VG	48.00	555 G-VG	8.00
2 G	43.00	116-118 VF	12.00	15 G	12.00	583 G	5.00
3 VG-F	90.00	127,131 NM	11.00	Wild Bill Elliot		27,31,38 VG	10.00
4 Fair-G	31.00	122,124,129,		643 F	12.00	27,31,32,34,	
6 VG	58.00	VF-NM	14.00	520,13-15 VG	8.00	37 VG-F	13.00
7 G	29.00	Wagon Train		5 cv1	2.00	32 G-VG	8.00
11 G+	25.00	FC971 VG	14.00	10 VG-F	15.00	32,37 F+	15.00
13 VG-F	40.00	Western Gunfighters		10 VG	12.00	Zorro	
18 VG	32.00	(2nd)		14,15 VG-F	10.00	538 Poor	7.00
24,27,29 VG	30.00	9,31 VG	4.00	13,15 VF	30.00	574,960 VG	26.00
25 F	48.00			15,16 F	12.00	574 VG+	29.00

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159 FVF 7	THE ETERNALS	155 NM 2	MAD MAG.	RICHIE RICH	SUPERBOY ANNUAL
160 FVF 7	8 FVF 2	HANNA-BARBERA	94 FVF 7	46 VF 18	1 VG 15
ARCHIE AS	ANN. 1 VF 3	SUPER TV HEROES	98 VF 9	SAVAGE	SUPERMAN
PUREHEART	FANTASTIC FOUR	2 FVF 29	99 VF 10	SHE-HULK	209 NM 26
1 FVF 19	138 VFNM 7	HEAVY METAL	105 F 4	20 NM 3	SWORD OF ATOM
THE ATOM	139 VF 5	25 VF 4	125 VFNM 8	SICK MAG.	1 NM 2
11 VG+ 8	164 VG+ 1	34 F 2	MAGNUS, ROBOT	10 VG 5	TALES OF
BATTLESTAR	FIGHTIN' FIVE	HEROES INC.	FIGHTER (G.K.)	37 VF 8	SUSPENSE
GALACTICA	37 FVF 4	PRESENTS CANNON	24 NM 16	SON OF SATAN	97 VF 16
1 NM 4	1ST ISSUE SPECIAL	1 NM 7	25 NM 16	8 FVF 4	99 VF-19
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64 VG 6	6 FVF 4	3 VG 5	27 NM 16	1 VF 5	UNEXPECTED
CAPT. AMERICA	THE FLASH	IRON MAN	MIGHTY MARVEL	19 NM 3	97 VF-14
200 NM+ 10	153 FVF 19	41 VF 6	WESTERN	THE SPIRIT	101 NM 22
CAPT. ATOM	220 VF 8	JUDOMASTER	1 NM 28	(HARVEY, 1966)	TARZAN, LORD
89 VF 16	GHOST RIDER	90 FVF 6	MR. MIRACLE	1 VF- 19	OF THE JUNGLE
DC 100 PAGE SUP.	(1967 WESTERN)	95 FVF 6	3 NM 18	STARSTREAM	(G.K. GIANT)
SPECTACULAR	4 VF 11	KONGA	NOT BRAND ECHH	1 VFNM 6	1 FVF 19
15 F+ 7	GIRL FROM	6 VFNM 41	1 FVF 12	4 VFNM 6	THOR
THE DESTRUCTOR	UNCLE	KORAK (G.K.)	5 VF 9	STRANGE	154 FVF 9
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414 18.00	229 NM- 43.00	101 130.00	44 NM+ 42.00	425 30.00	90 NM+ 28.00
435 NM- 14.00	230 45.00	102,3 40.00	52 44.00	428 NM- 26.00	HAWK & DOVE
448 13.00	231 NM- 43.00	104- 90.00	55 32.00	430-3 28.00ea	4,5 75.00ea
ADVENTURE	232 NM- 43.00	105 80.00	57 NM- 26.00	435,6 28.00ea	HOWARD THE DUCK
427 18.00	237 108.00	107 80.00	58 32.00	446-9 23.00ea	12 32.00
429 46.00	246-50 40.00ea	116 32.00	67 28.00	450-2 23.00ea	13 38.00
430 40.00	253 NM- 36.00	120 NM+ 35.00	79 NM+ 30.00	453 NM- 17.00	IRON MAN
431 85.00	254 75.00	127,8 25.00ea	80 28.00	454-6 23.00ea	2-4 32.00ea
432-6 44.00ea	262 NM- 42.00	130,2 25.00ea	102 18.00	457-60 23.00ea	26-9 32.00ea
439 44.00	264 22.00	134,5 25.00ea	1089 NM+ 20.00ea	461-3 20.00ea	30 NM+ 34.00
ALL STAR	267 22.00	136 27.00	110-12 NM+ 20.00ea	464 NM- 18.00	31 32.00
58 46.00	268,9 NM- 20.00	139,40 25.00ea	115-20 18.00ea	465 20.00	32-8 NM+ 28.00ea
59-63 22.00ea	270-8 22.00ea	142 20.00	146 19.00ea	466 38.00	39 25.00
AMAZING ADVENTURES	280-5 20.00ea	144,6,7 18.00ea	KSS	469 36.00	40 NM- 23.00
2 36.00	293 NM- 17.00	149 18.00	2 24.00	472 38.00	41,2 25.00ea
7 50.00	299 20.00	151-3 18.00ea	3 NM+ 27.00	478 38.00	44,6 23.00ea
8 50.00	BATMAN FAMILY	172-5 20.00ea	DC 100 PG SUPER	DOC SAVAGE (12¢)	48,9 23.00ea
AMAZING SPIDERMAN	1 35.00	180 NM+ 26.00	SPECTACULAR	1 NM- 26.00	50 NM+ 30.00
135* NM- 76.00	2,3 20.00ea	184,9 20.00ea	6 280.00	2,3 20.00	KSS
142,5 44.00ea	4,5 NM- 18.00ea	200 NM+ 28.00	SPECIAL	FANTASTIC FOUR	2 25.00
161,89 38.00ea	6 25.00	SPECIAL	13 NM+ 126.00	142,6 23.00ea	ISIS
163 20.00	7,8 20.00ea	2 NM- 30.00	15 NM+ 62.00	KSS	1 20.00
166 20.00	10 28.00	3,4 26.00ea	17 NM- 63.00	8 32.00	JOKER
KSA	11-3 25.00ea	CAPT. MARVEL	18 60.00	FLASH	1 NM+ 62.00
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49 NM- 53.00	1 20.00	CAPT. SAVAGE	1 110.00	221-5 23.00ea	4-6 NM+ 22.00ea
65 50.00	2 18.00	9,10 25.00	16 NM- 24.00	226 30.00	8,9 20.00ea
70 45.00	BRAVE & BOLD	11 28.00	18-21 NM+ 27.00ea	227,31 23.00ea	JUSTICE LEAGUE
72-4 40.00ea	92 45.00	12-4 25.00ea	23,4 NM+ 27.00ea	235-50 20.00ea	OF AMERICA
78 40.00	94,5 NM+ 40.00ea	15-9 23.00ea	27-9 NM+ 31.00ea	FORBIDDEN TALES	77-80 44.00ea
82,6 40.00	96 NM+ 44.00	COMBAT KELLY	DEFENDERS	OF DARK MANSION	81,4 38.00ea
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98 44.00	102 NM- 48.00	2 NM+ 20.00	15 23.00	FOREVER PEOPLE	90 38.00
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113 NM- 52.00	1 38.00	1 25.00	9-17 26.00ea	1 42.00	1 68.00
114-6 60.00ea	2-4 20.00ea	2 16.00	OMAC	2-7 20.00	2 NM+ 42.00
LEGION OF SUPER-	MARVEL TWO-IN-ONE	MASTER OF KUNG FU	1-3 42.00ea	PHANTOM STRANGER	4 NM+ 42.00
HEROES	1 NM- 78.00	1 23.00	9-17 35.00ea	9-17 35.00ea	5-7 18.00ea
1 38.00	3-6 23.00ea	MISTER MIRACLE	PLOP	18 19.00	8,9 NM+ 25.00ea
2-4 20.00ea	7 65.00	1 20.00	SANDMAN (72)	SECRET ORIGINS (87)	10 18.00ea
MANBAT	8-13 19.00ea	SUBMARINER	1 68.00	1 46.00	11 NM+ 15.00
1 25.00	MASTER OF KUNG FU	1 42.00	2 35.00	2 32.00	MARVEL PREMIER
2 16.00	1 20.00	2 20.00	3-6 25.00ea	3-9 25.00ea	1 68.00
MARVEL COLLECTOR ITEM CLASSICS	MISTER MIRACLE	SUBMARINER	SECRET ORIGINS (86)	SGT. FURY	2 NM+ 42.00
12-22 32.00ea	9-17 26.00ea	214,8 24.00ea	1 58.00	1 32.00	3 NM+ 21.00
OMAC	OMAC	223,5 18.00ea	2 30.00ea	WARLOCK	4 NM+ 20.00
1 42.00	1 42.00	233 45.00	3 20.00	1 20.00	5 NM+ 16.00
MARVEL FEATURE	2-7 20.00	TEEN TITANS	4 NM+ 16.00	2-4 16.00ea	MARVEL TEAM-UP
1 42.00	PHANTOM STRANGER	1 16.00	5 NM+ 14.00	5 NM+ 14.00	1 50.00
2-7 20.00	9 35.00	TOMAHAWK	6 NM+ 12.00	6 NM+ 12.00	2 25.00
PHANTOM STRANGER	PLOP	1 38.00	SECRET ORIGINS (87)	7 NM+ 10.00	3 30.00
9 35.00	18 19.00	2 38.00ea	1 46.00	8 NM+ 8.00	4,6 23.00ea

GIANT SIZE FANTASTIC FOUR	GIANT SIZE MARVEL TRIPLE ACTION	SPIDERMAN	SPIDERMAN	SUPER TEAM FAMILY	SUPERMAN
2,3 28.00ea	1 NM- 17.00	1 NM- 17.00	1 23.00	1 23.00	1 40.00
5,6 23.00ea	SPIDERMAN	2 NM- 33.00	2-7 16.00ea	8-13 19.00ea	2 20.00
GOLDEN COMICS DIGEST	1 NM- 33.00	3 44.00	41 NM- 38.00	TARZAN	3 NM+ 41.00
1 68.00	2 NM- 33.00	4 NM- 33.00	ASTONISHING TALES	214,8 24.00ea	AVENGERS
2 28.00	3 44.00	5 NM- 33.00	36 VF- 27.00	223,5 18.00ea	27 FVF+ 34.00
3 28.00	4 NM- 33.00	6 35.00	37 NM- 38.00	233 45.00	33 VF- 31.00
4 60.00	5 NM- 33.00	SPIDERWOMAN	ASTONISHING TALES	TEEN TITANS	34,6 VF+ 38.00ea
6,8 25.00	6 35.00	8-13 19.00ea	3 NM+ 41.00	51 16.00	37 VF- 32.00
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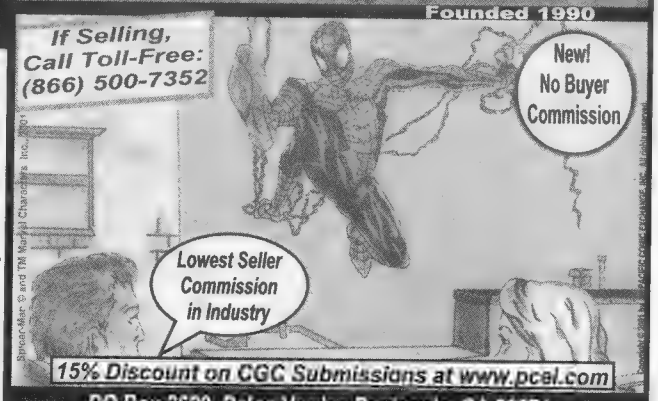
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A letter's ramifications

Why did Marvel's Ed Shukin call Chuck Rozanski in 1979?

By **Chuck Rozanski**

In last week's column, I reprinted a scathing letter which I sent to Marvel's Robert Maiello in May 1979. At the same time as I sent my comments to Marvel, I also sent the letter out to 200-300 retailers and publishers in the comics field, asking for their support. To my amazement, more than 100 letters were sent to Marvel as a result of my mass mailing. These letters came in from a broad spectrum of individuals, with the one unifying trait being that they agreed with some or all of the positions I expounded in my letter to Marvel. This led to my receiving a call shortly thereafter from Marvel's Vice President of Marketing, Ed Shukin, inviting me to come to New York to meet with him.

If it surprises you that my letter had such a profound effect, it is important that you understand the context of the times. First of all, publisher interaction with comics fans and comics retailers was limited to letters columns and occasional office tours for a lucky few. DC had collaborated with Phil Seuling on a DC convention in the mid-1970s, but that was a one-time affair. While the flow of creators to comics shows was beginning to pick up quite a bit, and even in-store signings were beginning to happen on a regular basis, the level of dialogue between the business leaders of the publishing industry and comics retailers was practically nil. The "consultant" sent out by Marvel in 1978 was the very first person I had ever met who represented the business side of the company, and it frustrated me to no end that (despite numerous vociferous promises) he never bothered to get back to me. The call from Ed Shukin was, thus, very much like receiving a bolt of lightning from Mt. Olympus. It most certainly got my full attention.

So why did Ed call me?

My letter certainly was not so profound as to normally elicit such an immediate and positive response. I'm reasonably certain that recent Marvel President Bill Jemas received at least one letter or e-mail per day from agitated comics retailers castigating both him and the company as a whole for perceived idiocies. Based on my conversations with other comics executives, I know that additional letters of comment and/or criticism are now sent regularly to each and every comics publisher. In my old age, I now realize that the normal policy at most companies is to either ignore such irate letters or to simply give lip service to the writers of the letters until they go away. It is a rare letter that is seminal to any real change of direction. Simply put, most companies (not just limited to comics publishers) are insular and vastly prefer to derive new ideas from within their own structure, rather than from outside parties. To be frank, the only reason Ed called me was that he was terrified.

Ed's fear had nothing to do with my letter. Simply put, he was at great risk of losing his job. Just prior to my letter being written, Marvel had been sued. I couldn't find my copy of the lawsuit yesterday in a day-long search of my files, but the gist of the suit was an attack on all the publishers by a company called Irjax for antitrust violations. What Irjax objected to in particular was that the publishers had one set of trade terms for Phil Seuling and another set of terms for everyone else. Specifically, as I mentioned a couple of columns ago, Phil had the incredibly wonderful benefit that the publishers would sell comics to him at top discount (60% off?) and then also pay Spartan Publishing to combine all of their shipments to Phil's customers into a single box. A comics retailer could, thus, receive his comics from Marvel, DC, Warren, Harvey, Archie, and Whitman/Gold Key in a single box, with *no freight charge*!

I strongly emphasized the free-freight aspect of Phil's deal with the publishers, because it eventually proved to be his undoing. When Phil's company, Seagate Distributing, began to grow vigorously during the late 1970s, he began to attract competitors. I don't know the names of all the companies that eventually were able to purchase directly from the publishers prior to early 1979, but Pacific Comics and Big Rapids Distributing immediately spring to mind. There was a huge difference in the terms these newcomers were able to receive from the publishers, however, since they got nowhere near as sweet a deal as Phil's. As I recall, they had to purchase their comics in case lot increments (usually 300 issues) and have the books shipped at their own expense to a warehouse of their choice. They then had to break down the weekly shipments themselves, pull and pick their customers' orders, and then charge the customers for the costs of shipping the books to their stores.

As a result of Phil's special deal, for most comics retailers there was no option but to purchase from Seagate. Not only was purchasing from other distributors more expensive due to shipping costs, but there was also the question of timing. Because Phil's books were being combined into individual store shipments *at the printing plant*, they were also being pulled and mailed quickly. This meant that other comics distributors, who had to wait for their own shipments to arrive by truck freight, were at a severe timing disadvantage relative to Seagate. The only time that this process worked effectively was in densely populated regions (such as Los Angeles or Chicago) where there were enough comics shops to justify a regional distributor setting up a delivery route. Even then, the margins of these alternative distributors were being squeezed by their having costs to absorb that Phil completely avoided due to his sweetheart deal.

Returning to Shukin's dilemma: The Irjax lawsuit was potentially catastrophic to the comics publishers. Clearly, they were giving Phil a special deal. It was also quite clear that all the publishers had had to all agree to this deal in advance or else Spartan would not have had the authority to combine their comics into a single shipment for Phil. I also believe that the publishers were splitting the cost of providing this service for Phil. Talk about leaving a clear trail of evidence. This was just about as cut-and-dried a case of "Conspiracy in Restraint of Trade" as you could ever find. Once he read the lawsuit, Ed Shukin knew damn good and well that they were going to lose this one and that, as VP of Marketing, he was almost certain to be fired. Worse yet, given the already severely weakened state of the comics sales, the consequences of this dreadful litigation might very well bring down, not only Marvel, but also the entire comics industry.

To be continued ...

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

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6. *Marvel Spotlight* #8 in NM	$52.00
7. *Transformers* #79 in NM	$45.50
8. *Spawn Movie Premiere* #1 in NM	$45.50
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Nov 1 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Nov 7-9 CA, El Segundo-LAX. Old Time Radio Convention, Hacienda Hotel. 525 N. Sepulveda, SH: Fri. 1pm-10pm, Sat. 9am-10am, Sun. 9am-11:30am, T: 20-8', F: $40., A: $135.-$160. SPERDVAC, Bobb Lynes, PO Box 628, South Pasadena, CA 91031. PH: 877-251-5771.

Nov 8 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 8-9 CA, Sacramento. Comic Book & Sports Card Show, Sunrise Mall. Sunrise Blvd. at Greenback Ln. (betw. Hwy. 50 & 80), SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 90, F: $140. for 1, $125. for 3 or more. CA Sports Card Shows, PH: 530-241-4063.

Nov 12 CA, City of Industry. Wed. Comic Book & Collectible Show, 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 15 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 19 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 22 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 26 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 28-30 CA, Dixon-Sacramento. Comic Book & Sports Card Show, Dixon Fairgrounds. Hwy. 113 S off I-80 at cattlemen's, SH: Fri. 4pm-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 90, F: $150. for 1, $135. for 3 or more, A: $5. daily, $10. 3-day pass, under 12 free. CA Sports Card Shows, PH: 530-241-4063.

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Dec 3 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 6 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 10 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 12 CA, San Francisco. Comic Books & Collectibles Show with Jerry Rice & Orlando Cepeda, Cow Palace. Ken Wacker, PH: 707-318-6168.

Dec 13 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 14 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 80-6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107.

Dec 17 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Dec 27 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 31 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Oct 31-Nov 2 CT, Enfield. Collectorfest, Westfield Shoppingtown. I-91 exit 48, T: 60, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

Nov 21-23 CT, Meriden. Collectorfest, Westfield Shoppingtown. I-691 exit 6, T: 60, SH: mall hours, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

Nov 28-30 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

Nov 30 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

Dec 28 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

DELAWARE

Nov 2 DE, Newark. Sports Card, Comic Book & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10am-3pm, A: $2., 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967.

Dec 28 DE, Newark. Sports Card, Comic Book & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10am-3pm, A: $2., 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967.

FLORIDA

Nov 1-2 FL, Orlando. COLLECT-A-CON Toys, Comics & Collectibles, Expo Ctr. 500 W. Livingston St., SH: Sat. 10am-7pm, Sun. 10am-4pm. PH: 407-694-0554 or 402-1336.

Nov 8-9 FL, Plantation. SCREAMFEST, Comic Book, Rock N Roll & Toy Conv., Holiday Inn. 1711 N. University Dr. PH: 954-583-7633.

Nov 9 FL, Tampa. Comic Book & Toy Convention, Doubletree Hotel Tampa Westshore. 4500 W. Cypress St., SH: 10am-

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The Original BATMAN & ROBIN in Person!
ADAM WEST & BURT WARD
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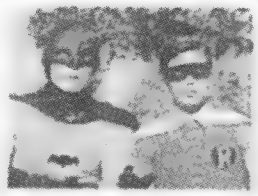
Jan. 9th 12-7 pm
Jan. 10th 9am-6pm
Crockett Center
6301 Hwy 290 E
Austin, TX 78723
512-396-2845
512-757-1148
Ctr21001@yahoo.com
25 people will be having Dinner with Adam & Burt on Jan. 9th from 8-?
Jan. 9 & 10
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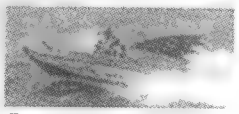
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125 West 18 St. (Btwn. 6th & 7th Ave.)

5pm, T: 80, F: $60., A: $3., ages 10 & under free. Tim Gordon, PH: 727-522-9032.

Nov 30 FL, Orlando. Collectible Show, Radisson Barcello Hotel. 8444 International Dr., SH: 10am-5pm, A: free. CCC Promos., PH: 954-579-7398.

Dec 6 FL, Jacksonville. Collectibles Show, Holiday Inn. 9150 Bay Meadows Rd., SH: 10am-5pm, T: 50, A: $5. Charles Cerrito, PH: 954-579-7398.

Dec 14 FL, Daytona Beach. Comic Book Conv., Ramada Inn Speedway. 1798 W. Int'l. Speedway Blvd., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Dec 21 FL, Orlando. Collectible Show, Radisson Barcello Hotel. 8444 International Dr., SH: 10am-5pm, A: free. CCC Promos., PH: 954-579-7398.

Dec 27-28 FL, Fort Lauderdale. Holiday Convention, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: 10am-5pm, T: 100, A: $6., $10. 2-day pass. Charles Cerrito, PH: 954-579-7398.

Jan 10-11 FL, Orlando. 15th Annual FX Extravaganza Collectible Toy & Comic Book Show, Orange Cty. Convention Ctr. 9800 International Dr., T: 1,100. Marz Prod. Inc., PH: 941-360-6666.

GEORGIA

Nov 16 GA, Atlanta. Comic Convention, Marriott Hotel-Century Ctr. I-85 exit 91, Clairmont Rd., SH: 11am-5pm, T: 66-6', F: $250., A: $4. Wesley Tillander, PO Box 1251, Hogansville, GA 30230. PH: 706-837-4976.

ILLINOIS

Nov 2 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Nov 2 IL, Bridgeview. Toy Con, Oremus Community Ctr. 7900 S. Oketo Ave., SH: 8:30am-2pm, T: 60, A: $3., 10 & under free. Terry Mannix, PH: 708-237-1645.

Nov 9 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, A: $2. Jim, PH: 847-336-9963.

Nov 16 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Nov 23 IL, Bridgeview. Comic Book, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35., A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Nov 28-30 IL, Arlington Heights. Chicago Tardis-40 Years of Doctor Who, Sheraton Chicago Northwest. 3400 W. Euclid Ave., SH: Fri. 9am-9pm, Sat. 9am-11pm, Sun. 9am-5pm, A: $30.-$35. 1 day pass, $50.-$60. 3 day pass. Alien Entertainment, PO Box 2660, Glen Ellyn, IL 60138. PH: 630-790-0905.

Nov 29 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Dec 13 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Dec 14 IL, Bridgeview. Toy Con, Oremus Community Ctr. 7900 S. Oketo Ave., SH: 8:30am-2pm, T: 60, A: $3., 10 & under free. Terry Mannix, PH: 708-237-1645.

Dec 28 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Nov 8-9 IN, Elkhart. Sports Card & Collectible Conv., Pierre Moran Mall. 154 W. Hively Ave., SH: Sat. 10am-6pm, Sun. 12noon-5pm, T: 45-8', A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198 or Ken Gaipa, PH: 219-389-9962.

Nov 9 IN, Indianapolis. Comic Book & Toy Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 65-6', F: $70. for 1, $140. for 3, A: $4. Ash Comics & Shows, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Nov 21-23 IN, Indianapolis. Gamefest, State Fairgrounds. 1202 E. 38th St. Advantage Conv. Serv., PO Box 1128, Antwerp, OH 45813. PH: 419-258-1780, FAX: 419-258-1870.

IOWA

Dec 6 IA, Council Bluffs. Comic Book Convention, Best Western Crossroads. 2216 27th Ave., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Dec 7 IA, Des Moines. Comic Book Conv., Holiday Inn. 5000 Merle Hay Rd. SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

KANSAS

Nov 15-16 KS, Shawnee. ComiCon, Civic Centre. 11837 Johnson Dr., SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 70-6', F: $125.-$150, A: $5., under 7 free. PH: 816-924-1566.

Dec 27 KS, Shawnee. Comic Book Convention, Hampton Inn. I-435 at Midland Dr. exit, SH: 10am-4pm, A: free. Ken, PH: 913-764-8888.

MARYLAND

Nov 6-9 MD, Hanover. Toys, Comic Books, Diecast & Sports Card Show, Arundel Mills Mall. Stackhouse Events, Pat Stackhouse, 625 8th Ave., Prospect Park, PA 19076. PH: 302-345-7208 or 610-461-1830.

MASSACHUSETTS

Nov 16 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

Nov 22-23 MA, Framingham. Boston Super Megafest, Sheraton Hotel. 1657 Worcester Rd, MA Pike exit 12 K&S Promos., John DiCicco, 57 Bay View Dr., Shrewsbury, MA 01545. PH: 800-505-8697 or 201-261-4982.

Dec 7 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

MICHIGAN

Nov 8 MI, Livonia. Encore Con, Elks 2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50, F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Nov 21-23 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show, Livonia Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Dec 12-13 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show, Livonia Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Dec 27 MI, Livonia. Encore Con, Elks 2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50, F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Dec 27-28 MI, Madison Heights. Collectable Comic Book Show, UFCW Union Hall Local 876. 876 Horace Brown Dr., SH: 9am-3pm. Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

MISSOURI

Nov 14-16 MO, Kansas City. Comic Books & Collectibles Show, Metro North Mall. 400 NW Barry Rd., SH: Fri.-Sat. 10am-9pm, Sun. 12noon-6pm, T: 55-8', F: $100., A: free. D&S Collectibles, Donnie Hall, 3917 Cambridge Crossing Dr., St. Charles, MO 63304. PH: 816-560-8180.

Nov 23 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

Dec 28 MO, Chesterfield. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

NEVADA

Oct 31-Nov 3 NV, Las Vegas. " Extrosion" Comic Con, Mandalay Bay Convention Ctr. Las Vegas Comic Con, PH: 866-36-COMIC (26642).

NEW HAMPSHIRE

Nov 2 NH, Concord. Comic Book, Card & Collectible Toy Halloween Bash, Holiday Inn. Exit 14 off I-93, SH: 10am-3pm, A: $5. Michael, PH: 781-254-6394.

NEW JERSEY

Nov 2 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Nov 9 NJ, Clifton. Comic Book Expo, Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $50., A: free. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Nov 15 NJ, Jackson. Comic Book, Memorabilia & Sports Card Show, VFW. SH: 9am-3pm. Shari or Jeff, PH: 732-833-9224.

Nov 22-23 NJ, Bordentown. Comic Book Show, Armory. Rt. 206, SH: 9:30am-3:30pm, T: 50, F: $90., A: $2. RK Promos.,

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Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365 or Mike Leon, PH: 215-396-8016.

Nov 30 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07424. PH: 973-783-0608.

Dec 7 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Dec 14 NJ, Clifton. Comic Book Expo, Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $50., A: free. / J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Dec 28 NJ, Bordentown. Comic Book Show, Armory. Rt. 206 S., SH: 9:30am-3:30pm, T: 50, F: $45., A: $2. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365 or Mike Leon, PH: 215-396-8016.

Dec 28 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. / J. Paul, 10 Cross St., Montclair, NJ 07424. PH: 973-783-0608.

Jan 4 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

Nov 9 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Nov 16 NY, Rochester. CollectorFest, The Party House. 677 Beahan Rd., SH: 10am-3pm, T: 30-8', F: $40., A: free. Ernie's Cards, Ernest Orlando, 264 Park Ave. Rear Apt., Rochester, NY 14607. PH: 585-241-3198.

Nov 23 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Nov 28-30 NY, New York City. 5th Annual National Comic Book, Art & Toys Show, Metropolitan Pavilion. 125 W. 18th St., T: 100. PH: 201-569-2011 or FAX: 201-865-3288.

Dec 6 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Dec 7 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Dec 21 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Dec 21 NY, Rochester. CollectorFest, The Party House. 677 Beahan Rd., SH: 10am-3pm, T: 30-8', F: $40., A: free. Ernie's Cards, Ernest Orlando, 264 Park Ave. Rear Apt., Rochester, NY 14607. PH: 585-241-3198.

Jan 4 NY, Melville-Long Island. Collectibles Show. 585 Route 110, SH: 9am-3pm, T: 57, A: free. George Schultheis, PO Box 1654, Seaford, NY 11783. PH: 516-804-0047 or 361-9503.

Jan 24-25 NY, New York City. Big Apple Comic Book, Art & Toys Show, Penn Plaza Pavilion. 401 33rd St. & 7th Ave., SH: Sat. 11am-7pm, Sun. 10am-6pm, A: $8. PH: 201-865-3288.

NORTH CAROLINA

Oct 31-Nov 2 NC, Statesville. Sports Card, Comic Book & Collectibles Show, Signal Hill Mall. I-77 exit 50, SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: $60., A: free. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-1029.

Dec 5-7 NC, Salisbury. Comic Book, Sports Card, Records, Toys, Coins & More Show, Mall. I-85 exit 76, SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: $60., A: free. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-1029.

Dec 7 NC, Raleigh. Comix Con, Clarion Hotel. 4501 Creedmoor Rd., SH: 10am-4pm, T: 23-6', F: $70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

OHIO

Nov 2 OH, Mansfield. Comic Books, Toys & Collectibles Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 after 4pm or Tim Babcock, PH: 419-884-3253.

Nov 2 OH, Cleveland. Saturdays Child Nostalgia Convention, Holiday Inn-Richfield. 4742 Brecksville Rd., SH: 10am-3pm, T: 35-6', F: $55., A: $2., ages 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Nov 29-30 OH, Columbus. Mid-Ohio-Con, Hilton Hotel. Easton Town Ctr., SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 150, A: $15. R.A.P. Promos., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427.

Jan 4 OH, Cleveland. Comic & Sci-Fi Con, Knight's Party Center. KOC Hall, 29101 Euclid Ave. (.5 mi. E. of I-90 & Exit 186), SH: 10am-3pm, T: 35-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

PENNSYLVANIA

Nov 14-16 PA, Allentown. Toys, Comic Books, Diecast & Sports Card Show, PA Expo Center. Stackhouse Events, Pat Stackhouse, 625 8th Ave., Prospect Park, PA 19076. PH: 302-345-7208 or 610-461-1830.

Dec 6 PA, Allentown. Lehigh Valley Comic Con, Schnecksville Fire Co. 4550 Old Packerhouse Rd., SH: 10am-4pm, T: 60-8', F: $60. for 1st, $50. for 2nd, $40. for 3rd, A: $3., 12 & under free. Lance Hawk, 1290 Vermont Ave., Allentown, PA 18103. PH: 610-797-3357.

Dec 6-7 PA, Pittsburgh. Comic & Toy Convention, Expo Mart at Monroeville Mall. Bus. Rt. 22, Monroeville, Exit 6 PA Tpke., SH: 10am-4pm, T: 450-6', A: $5., $3., under 12. D. Alessandria, 456 Old Farm Ln., Johnstown, PA 15904. PH: 877-967-1500.

Dec 14 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', F: $70. for 1, $135. for 2, A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

TENNESSEE

Nov 8 TN, Johnson City. Comic Book, Toy & Heroclix Con, Holiday Inn. 101 W. Springbrook Dr., SH: 10am-5pm, F: $50. for 1, $120. for 3, A: $2. PH: 423-282-3164 or 232-6711.

Nov 16 TN, Knoxville. Comic Con, Holiday Inn Select. Cedar Bluff Rd., I-40 exit 378, SH: 10am-4pm, T: 40, A: $2. Steve Riley, 2920 Brock Ave., Knoxville, TN 37919. PH: 865-455-8410.

TEXAS

Nov 8-9 TX, Austin. Collectors Expo, Crockett Ctr. 6301 Hwy. 290 E., SH: Sat. 9am-5pm, Sun. 10am-4pm, A: $3. good for both days, under 6 free. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Nov 22 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Jan 9-10 TX, Austin. TX Superhero & SciFi Collectors Expo, Crockett Ctr. 6301 Hwy. 290, SH: Fri. 12noon-6pm, Sat. 9am-6pm, T: 100, A: $8.50 for 1 day, $12.50 for 2 days. PH: 512-396-2845.

Jan 17 2004 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

VIRGINIA

Oct 31-Nov 2 VA, Christiansburg. Sports Cards, Comic Book & Toy Show, New River Mall. SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Nov 1 VA, Tysons Corner-Fairfax. Comic Book & Non-Sports Card Show, Holiday Inn. I-495 exit 46A, SH: 10am-4pm, T: 45-6', F: $65., A: $3. Shoff Promos., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4029.

Nov 23 VA, Richmond. CRCC Fall Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 35, F: $65., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903.

Dec 7 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

WASHINGTON

Nov 16 WA, Seattle. ComiCard Convention, Seattle Ctr. NW Rooms. 101 Republican St., SH: 10am-5pm, T: 80-8', F: $85., A: $6. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 206-365-1207.

WISCONSIN

Nov 23 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

CANADA

Nov 7-9 ON, Toronto. Comicon, Queen Elizabeth Bldg. Exhibition Pl., SH: Fri. 4pm-9pm, Sat. 10am-7pm, Sun. 10am-5pm. Paradise Comics, PH: 416-487-9807.

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4121 Classic, Wanted
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4123 Comic Collections, Wanted
4124 Comics Related, Employment
4125 Comics Shows/Events
4126 Comic Supplies
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4130 DC, For Sale
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4141 Dell / Gold Key / Whitman, Wanted
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MARVEL PREVIEW Presents The Punisher No. 2, very nice condition, $18, which includes postage. Send to: Rudi Franke, 1663 Stone House Lane, Lincoln, CA 95648-8358.

DRACULA LIVES Magazine numbers Z and 3, $10 each includes postage. Condition very nice. Send to: Rudi Franke, 1663 Stone House Lane, Lincoln, CA 95648-8358.

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I AM selling over 1100 comics to make some money to help my friend. I do not want to part with them, but my friend means a lot to me. My collection consists of mostly DC's, Disney and Humor comics. If you are interested please contact me at esdisney@aol.com

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PHILA AREA dealer looking to buy large collections of comic books, sports cards, coins, stamps. Call 215-947-3498.

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WANTED RICHIE Rich comics and original art 1960 to 1976. Also looking for early Little Dot. Email: brca1@yahoo.com.

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0006666066606666666 "Ah.. Wango Gubuna, the Keyholder has parted with his treasure, his soul will feed my power" gurfrip.com $3.95. Jim Harris, 8 Balmville Rd., Newburgh, NY 12550. 845-569-2485.

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4241 UNDERGROUND, WANTED

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WILL BUY First Miracleman TPB, Spidey Super Stories, CBMs, Prince Valiant, Carl Barks Library, Cross Fire. Eric Dinallo, 45 W 10th Street, 4D, New York, NY 10011.

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GOBBLEDYGOOK #1-2 by Eastman and Laird wanted! Originals only (not the counterfeits with the yellow covers) also want early TMNT orginal art. Chuck 703-243-0770 comiconxion@hotmail.com.

4260 WESTERNS, FOR SALE

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GENE AUTRY & Champion collection in mint condition. Silvestri, 13550 Del Monte Dr., Seal Beach, CA 90740. e-mail: mrwcomics@aol.com

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RED RYDER #1-106 G-F, John Wayne, Smiley Burnett, Sunset Carson, Andy Devine, Roy Rogers, Gene Autrey, others. Billy Giles, Box 271, Keithville, LA 71047. 318-925-6654.

RED RYDER Comics #'s 2, 8, 9, 14, 31, 33, 41 & 42. Will honor your prices. George Mitchell, 2176 I Ave, Minburn, IA 50167. 515-677-2618, IA.

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JAMES BOND Dr. no comic book 1962 showcase $125. Send to: Bill Barry, POB 2524, Waldport, OR 97394 Email: barrytoons@hotmail.com

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ALIEN WORLDS 1-9, Pacific Comics. Daniel 916-444-3414 or Email: dmcprop@hotmail.com.

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ZAP #1 (25¢ Edition) and Cerebus #1-5. Please email with condition, images and price: comics@hipnow.com or 350 Camino de Lucia, Corrales, NM 87048.

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www.graphiccollectibles.com

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TOP DOLLAR paid for Jim Aparo and Norm Breyfogle original art particularly from the Batman title. Please contact Dave at davidmatteini@yahoo.com.

SIMONSON. I buy all Simonson art, covers, splashes, pages, sketchers, convention head shots. Walt—waiting since 1983 for a commission. Please! Benny betaraybenny@hotmail.com.

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Captain Marvel he wasn't

To a generation of kids growning up in the 1960s, the word "Shazam" meant only Gomer Pyle. Jim Nabors made the word famous with his character on *The Andy Griffith Show* and later *Gomer Pyle USMC*. He even cut a novelty record of the same title.

The all-around hero

In addition to being the first screen Superman and the only live-action Blackhawk, Kirk Alyn was scheduled to play at least three other costumed heroes. Republic wanted to make a new Captain America serial in 1949 but could not obtain permission from Timely. Kirk was slated for the lead in that, as well as the Columbia *Batman and Robin*, but declined the Caped Crusader role. In addition, he passed on *King of the Rocketmen*, and screen villain Tris Coffin played the part, not bothering to shave off his villain's moustache for the shoot.

Comic in more than one sense of the word

The Marx Brothers obtained their character names from a comic strip popular at the time. Gus Mager's *Sherlocko the Monk* was widely read, and in card games on trains while they traveled from job to job, a compatriot gave them similiar nicknames. Adolph got Harpo, since he played the harp, while Leonard was dubbed Chico, since he chased the chicks. The youngest Marx got Gummo for his rubber shoes, while Julius was dubbed Groucho, since he carried his money in a grouch bag around his neck. Later, the idea came full circle, when Batman creator Bob Kane did character designs for a proposed *Marx Bros.* animated series.

Can't live on spinach alone

For the *Popeye* radio show, the lyrics of his theme song showed he also favored his sponsor's product. " 'Wheatena's me diet; you sure oughta try it,' says Popeye the Sailor Man!"

The uniform is familiar

Several kids in the 1960s were avid TV watchers of the serial *Space Soldiers*, *Space Soldiers Go to Mars*, and *Space Soldiers Conquer the Universe* without knowing that the original title hero had been Flash Gordon and that the titles had been changed for television.

He might have worn a cap, though

Quick, name a 1960s Top 40 hit song with the word Batman in it that does *not* refer to the super-hero. That would be "I Was Kaiser Bill's Batman" by Whistling Bill Smith.

What a battle!

An old trivia question was "When did Superman meet The Mummy?" (Answer: In the Fleischer cartoons), but less well-known is the live-screen encounter of Superman and Frankenstein's Monster. The icons met in Chapters 4 and 5 of Don Glut's amateur serial *The Adventures of the Spirit*. Bob Burns played The Man of Steel, while Glenn Strange played the Frankenstein Monster for the first time on film since *Abbott and Costello Meet Frankenstein*.

- Mike Curtis

DIGRESS (from Page 58)

don't like how the titles are going? How many have called for writers or artists to be fired, boycotted, and — occasionally — killed? How often have you seen threads on computer boards where polite discussions were completely highjacked by nitwits with the IQ of kelp and devolved into penny-ante flame wars? How often have various creators or fans been compared to Nazis in general or Adolf Hitler in specific? Hey, kids, let's go online where you can see people ~~are~~ hiding behind fake names, of course — launching such well-intentioned threads as "Bill Jemas is Scary-Looking" or comparing Bill Jemas to Grey (as opposed to the correct "Gray") Davis and wondering "Whose Spookier Looking" (as opposed to the correct "Who's").

Bill Jemas, knowing nothing about comics, waded into the world of fandom as it was, for the most part, seen online. Did he see polite discourse? Sometimes. But, for the most part, what sticks with you when experiencing comics through the eyes of the Internet is a shoot-from-the-lip, insult-laden, in-your-face, I-know-more-than-you-do-you-jerk attitude. Which Jemas readily took to, since he came from New Jersey (and which I insult with clear conscience, because I grew up there and was tormented there and am, therefore, entitled). What he *didn't* realize is that fans hold pros and management to a different standard than they hold themselves. I know this from experience, since, any number of times, I've seen vicious threads filled with all manner of personal attacks on me. And when I've replied precisely in kind, the response is often a wounded, "Hey! Where does he get off talking like that to me?"

Jemas may well have ended up torpedoing himself, anyway, even if he'd never set foot on the Internet. Still, it's interesting to consider that his actions and attitudes were very much evocative of many of the exact same fans who took the greatest umbrage at it. In the funhouse world of Bill Jemas, maybe the mirror occasionally reflected a less distorted image than some would have liked. ✦

But I Digress is © 2003 Second Age, Inc. Peter David, writer of stuff, can be written to at P.O. Box 239, Bayport, NY 11705, and is throwing out the following consolation prize: Hey, Bill Jemas. If you want title to ***Billjemas.com****, which I currently hold, it's all yours. I mean, y'know ... how much* ***flogging*** *does a dead horse have to take?*

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He should have known

Advice for Marvel's publisher: Stay off the Internet

By **Peter David**

Well, I guess I should have known. Barely had I finished writing and sending in last week's column, which contained the words "Bill Jemas was right," and boom. The Internet is suddenly alive with long-held rumors apparently coming to fruition. Marvel COO Bill Jemas, who puts noses out of joint faster than a blind surgeon at a rhinoplasty marathon, is having his responsibilities whittled away.

A new publisher is being hired, Jemas is moving to a smaller office, he will be required to wear sackcloth and ashes while standing at a blackboard and writing, "I will not tick people off," 1,000 times every day, nor does he get to go out for recess or have milk and cookies at snack time. In short, all manner of uppance is come, and the delight of most fans is just overwhelming.

Not that there's agreement on what they're delighted about. Some chortle with glee, "One down, one to go!" in apparent anticipation that Editor in Chief Joe Quesada will soon be marginalized into irrelevance. Some hope wistfully for the days of Bob Harras. Still others can't help but observe that, hey, both Marvel sales and the quality of the titles has only gone *up* the past two years or so, so what the hell are you all celebrating over?

And people keep coming to me and telling me that I must be just jazzed as anything over this. After all, was not Bill Jemas one of the prime movers and shakers in dragging me through the mud in the entire *Captain Marvel* U-Decide fracas? Had he not actually portrayed me in *Marville* as being a down-and-out drunk? Therefore, am I not trembling with justifiable joy over the aforementioned coming of his uppance?

Well — no. I come neither to bury Bill nor to praise him. I do not believe his good will be interred with his bones as it so oft is, nor do I believe he's done particular evil to live after him. At least no more evil than the average man.

I do not think of him as one of the god-like men, with a giant brain and a noble head, like the heroes bold in the books I've read. He can't play golf or tennis or polo, or sing a solo, or row. He isn't half as handsome as dozens of men I know. And you know what else? I'll be damned if he'll marry his boss' daughter, a skinny-lipped virgin with blood like water. Who'll give him a peck and call it a kiss. And look in his eyes through a lorgnette ...

Hey, why am I takin' on like this?*

The first time I actually spoke to Bill Jemas was after a *But I Digress* column that I wrote in which I was critical of various insulting things he'd said and of assorted Marvel policies that had gone into effect.

Understand, this was before the policies actually caused Marvel's sales to escalate and Marvel reps were so upset over harsh criticism by offended retailers that they cried all the way to the bank, to quote Liberace. (Who, by the way, is often misquoted as saying he laughed all the way to the bank. Which really doesn't have anything to do with anything, but I just thought I'd note that.)

The difference between the private, one-on-one Jemas and the public Jemas is so palpable that you really feel as if you're caught up in Doctor Jemas and Mr. Hyde. Retailer Matt Hawes has attested to as much, stating that his Jemas-critical letter that made its way all the way up to Ike Perlmutter, resulted in a very reasonable, even contrite Jemas calling him to smooth things over. Then, again, in that instance, Jemas may well have been talking with a gun placed at his head.

"When he called me regarding my column, I'm pretty sure no one was forcing him to do anything."

But when he called me regarding my column, I'm pretty sure no one was forcing him to do anything. Basically, Jemas did not call to scold me or berate me or accuse me of being disloyal to Marvel.

Instead, his entire approach was that, if I had a specific beef with a Marvel policy, I should call him and discuss it. Any time I had any questions or wanted clarification of something, all he asked was that I contact him first. That what he was seeking was "special consideration" for Marvel, considering our long history together.

I didn't dwell on the fact that the long history included being capriciously forced off *Incredible Hulk* after more than a decade of dedicated service, considering that all of the people responsible for that had since been fired (a cautionary tale, that). Instead, I explained to him that, with all respect, that wasn't possible. It would be one thing if I'd heard through sources that Bill Jemas sacrificed goats in the bullpen. Then, you could bet I'd ring him up and ask him for his side of it.

But the primary purpose of *But I Digress* was to comment publicly about things that were already public — to talk about how those comments and actions came across to me, as an observer.

It's an *opinion* column, nothing more.

It wasn't my job to toe the company line. I knew that, because, once upon a time, it *had* been my job to toe the company line, and the job came with an office at Marvel and a title and salary and an assistant and an expense account and free health care and free Marvel comics every week. I have none of those things now, so, y'know, do the math.

I told him that, if Bill Jemas said something dumb publicly and I called him up to ask him what he *really* meant to say before I commented on it, then I would be morally obligated to do the same thing, if Todd McFarlane or Paul Levitz likewise said something dumb or questionable. Laughing, Jemas kiddingly said, "Nah, you don't have to call Paul. Just say whatever you want about *him*." He went on to say then that he fully understood and that I should just use my best judgment and be aware his door was always open. Not exactly the attitude of a monster.

The *Marville* slam? Didn't bother me. Not only do I not drink, but the art made me thinner and gave me more hair than I have. It looked more like Del Rey Editor Steve Saffel than it did me. I shrugged it off.

I do feel some small measure of culpability, I suppose. Lord knows Jemas brought his troubles upon himself. But *Marville* was his first major creative black eye. Before that, his name had some degree of shine to it, since it was associated with such top-selling projects as the Ultimate line and *Origins*. With the advent of *Marville,* however, Bill Jemas stood alone — not unlike the cheese. And the cheese turned out to be limburger, and fans and retailers complained loud and long about the stench. So Jemas took a pounding and lost his patina of creative success over a comic book that might not have existed, if I hadn't written the *But I Digress* column that led to U-Decide in the first place. John F. Kennedy noted after the Bay of Pigs fiasco, "Success has a thousand fathers; failure is an orphan." I'm not the father of *Marville;* the direct paternity on that one is pretty clear. I am, however, kind of the goofy uncle who wandered into town and triggered events — whereupon hilarity ensued. Well, hilarity minus the actual humor part.

In the final analysis, most observers will say that Jemas is no longer publisher or COO because of his own arrogance. Being arrogant is not terrible in and of itself. The 1986 Mets were the height of arrogance. But they had the talent and power to back it up, and the management didn't care *whom* they annoyed, because the fans loved them. The fans, however, didn't love Jemas, and that's where the problem lay. They hated his insults. They hated his snottiness. They hated the demeaning way in which he treated them. As a result, when he made some truly staggeringly bad decisions, such as the Fantastic Fiasco of Mark Waid's firing, he had no safety net and no good will built up as a cushion.

Yet how many fans, I wonder, have launched threads castigating the creators of books when they

(continues on Page 56)

* ***Editors' note:*** *Those who are musical theater-challenged may be unaware that this refers to "Soliloquy" (referred to by some as "Not my boy! Not Bill") from* ***Carousel.***

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